ORGAN 93.

VINCENT EDITION

THE OCTAVO ORGAN BOOK

A COLLECTION
OF
ORIGINAL VOLUNTARIES
for Church use.

Book 1.

Edited by
CHARLES VINCENT.
MUS. D. OXON.

PRICE ONE SHILLING.

THE VINCENT MUSIC COMPANY LTD.
60 Berners Street, LONDON, W.

THE OCTAVO ORGAN BOOK.

Nº 1.

CONTENTS.

Nº 1.	Andante in A	R. B. Moore	Page 1
" 2.	Intermezzo	J. D. Spedding	" 5
" 3.	Andante in G Major	John E. Campbell	" 9
" 4.	Minuet und Musette	Harvey Grace	" 13
" 5.	Evensong *(Andante)*	F. N. Baxter	" 17
" 6.	Andante in G Major Nº 2	D. H. S. Ware	" 21
" 7.	Moderato in B♭	George P. Allen	" 24

THE OCTAVO ORGAN BOOK.

A collection of Voluntaries suitable for Church use.

Edited by CHARLES VINCENT, Mus: Doc: Oxon.

No. 1.

Andante in A.

REGINALD B. MOORE.
Mus: B: Oxon.

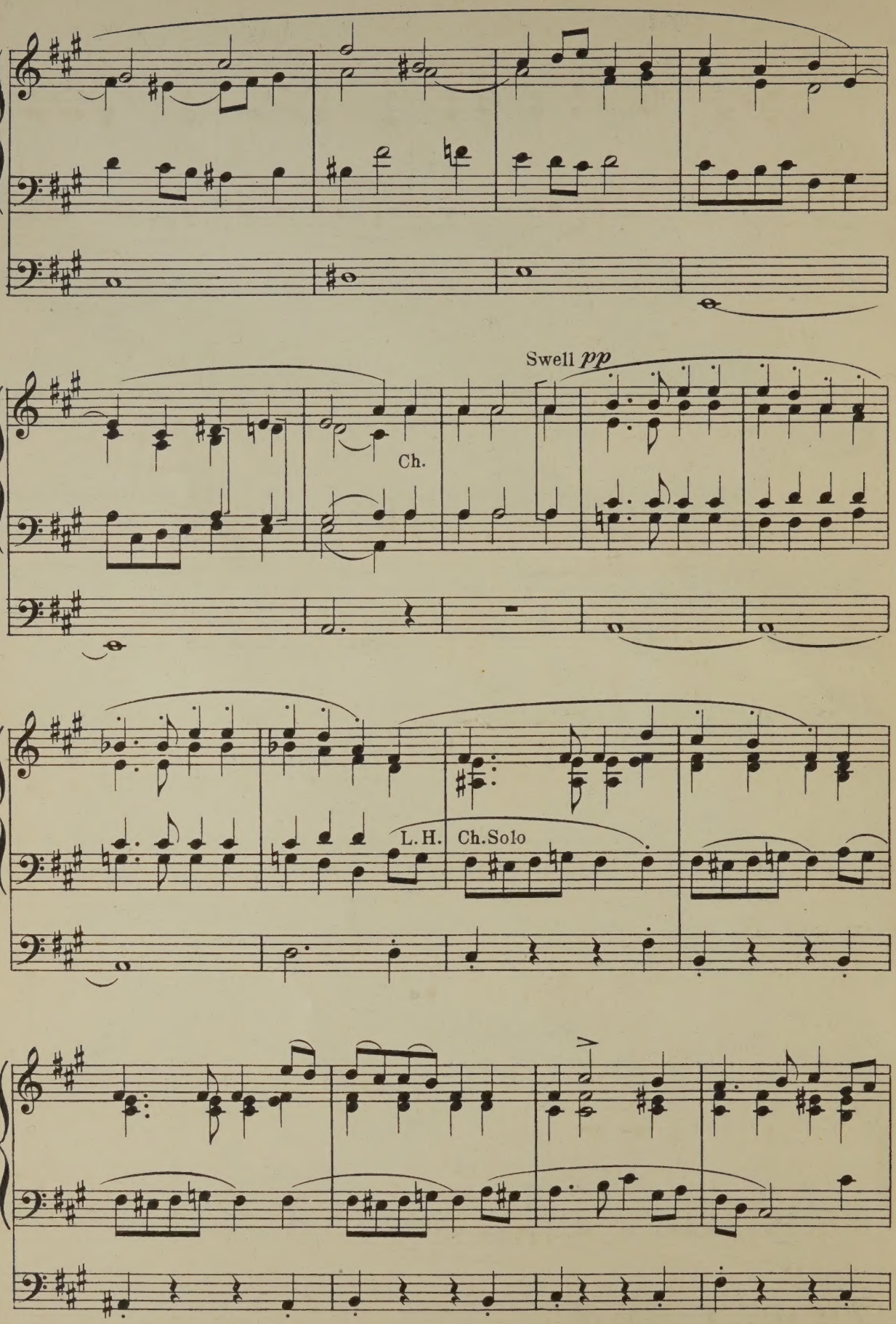
♩ = 92

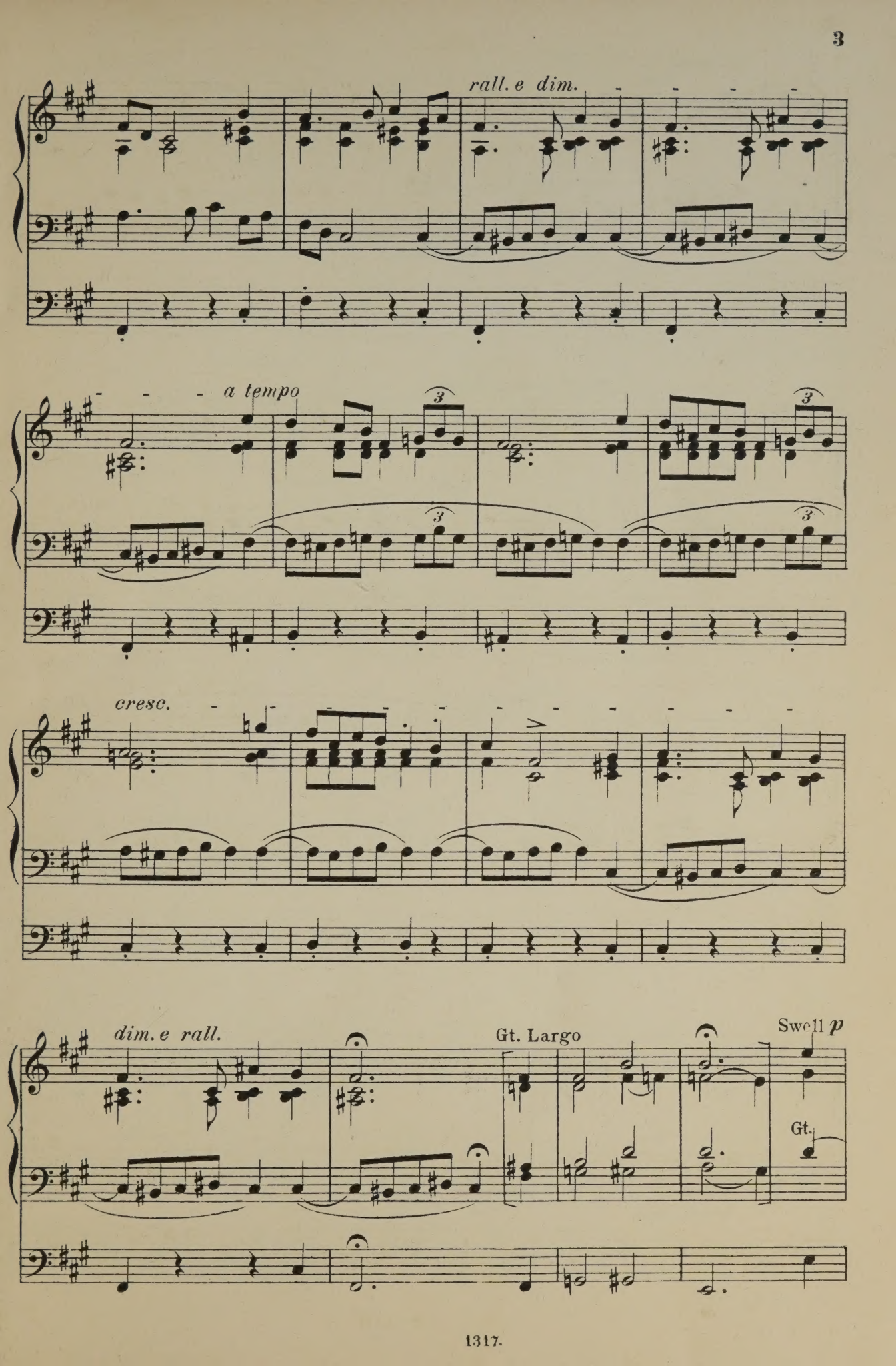
Manual.

Gt. *p*

Pedal.

Soft 16 with Gt. coup.


Swell pp
Ch.
L. H.
Ch. Solo


rall. e dim.
a tempo
cresc.
dim. e rall.
Gt. Largo
Swell p
Gt.

a tempo

Sw. *p*

Choir

Solo

L. H.

Ch.

Ch.

Solo

Sw.

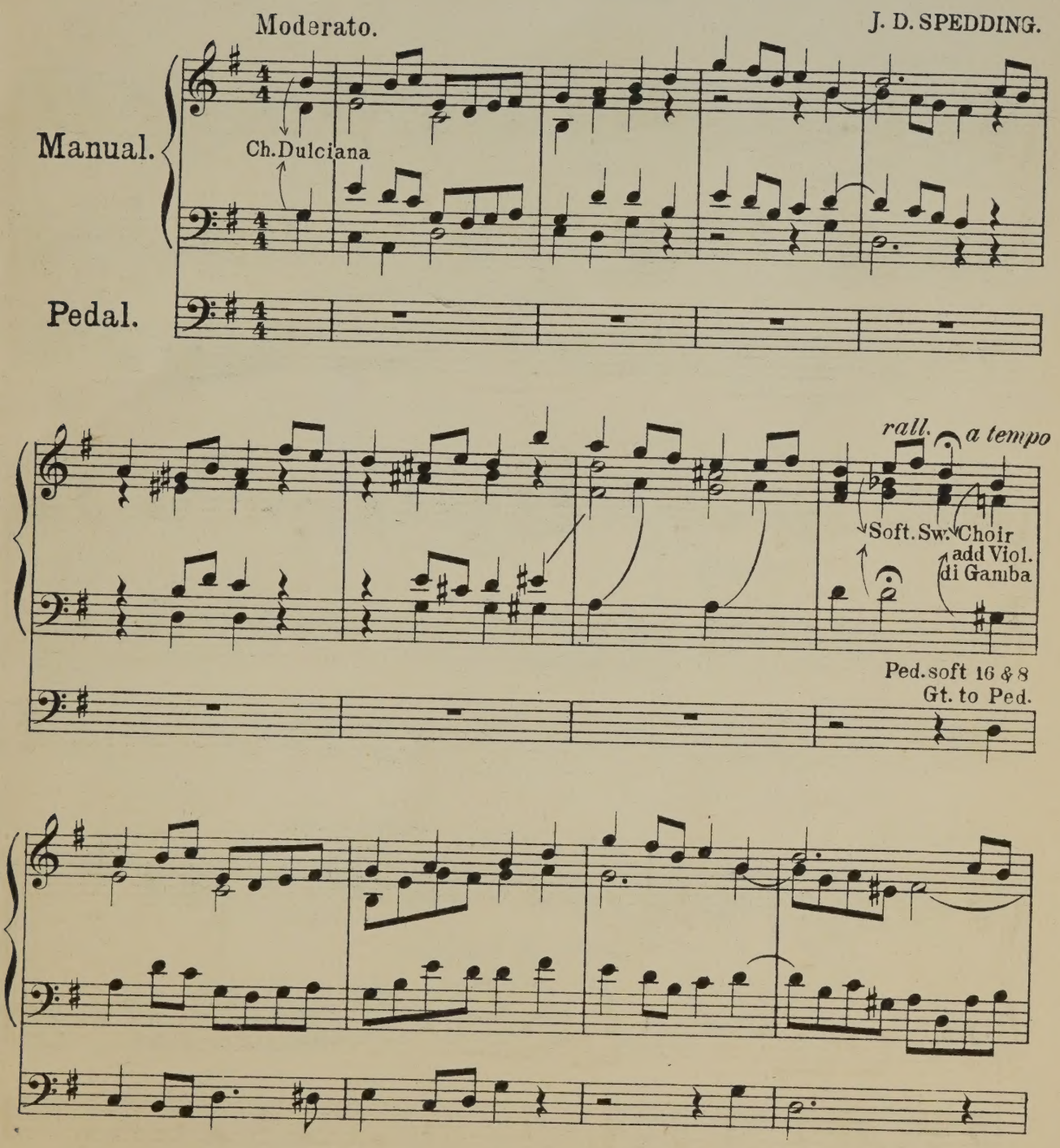
dim e rall.

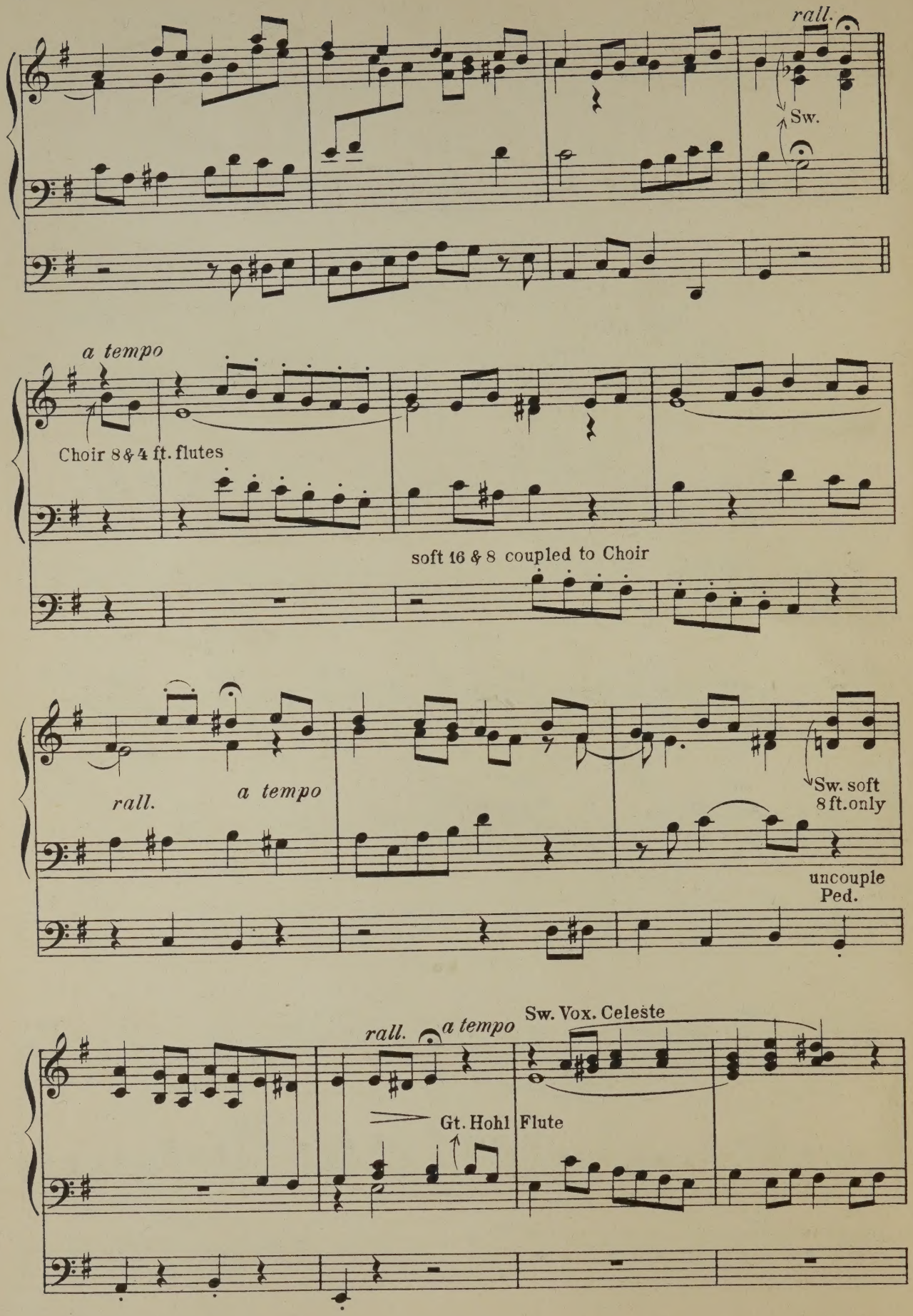
3

To
A. C.

No. 2.

Intermezzo.




rall.
Sw.
a tempo
Choir 8 & 4 ft. flutes
soft 16 & 8 coupled to Choir
rall.
a tempo
Sw. soft 8 ft. only
uncouple Ped.
rall.
a tempo
Sw. Vox. Celeste
Gt. Hohl Flute

rall. a tempo

Sw. soft 8 ft.

soft 16 uncoup.

a tempo

rall.

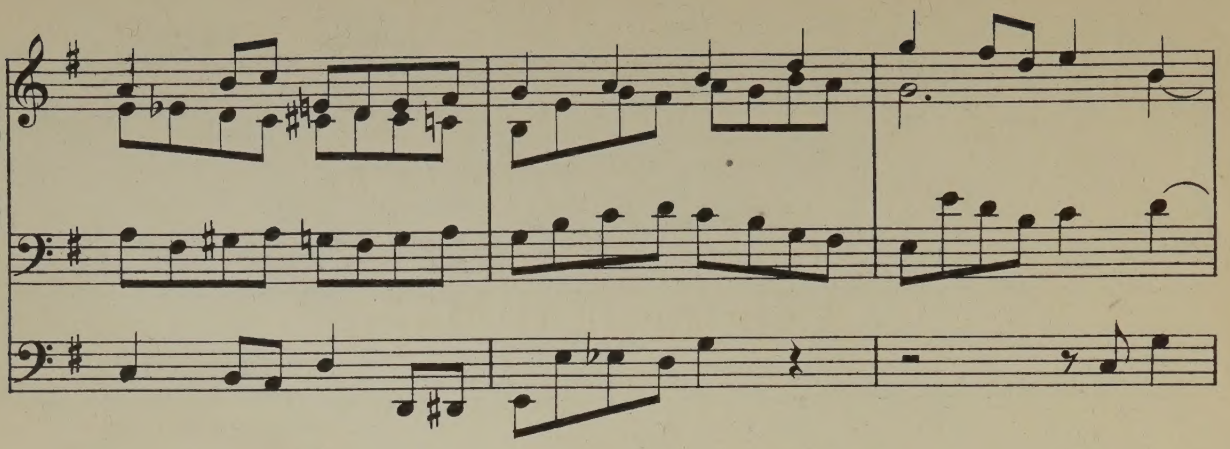
Gt. 16. 8. 4 ft. coupled to Sw. 8. & 4.

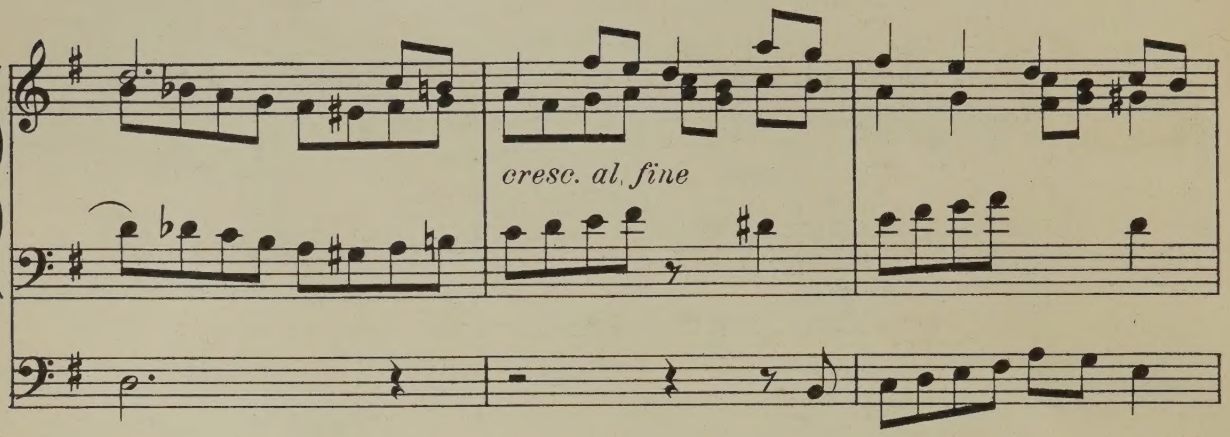
Gt. to Ped. 16. 8.

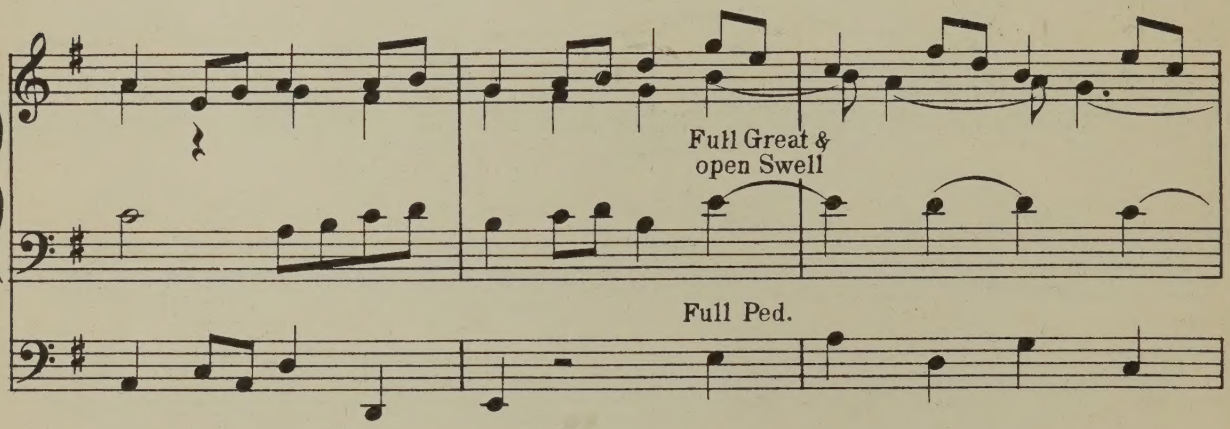
rall. a tempo

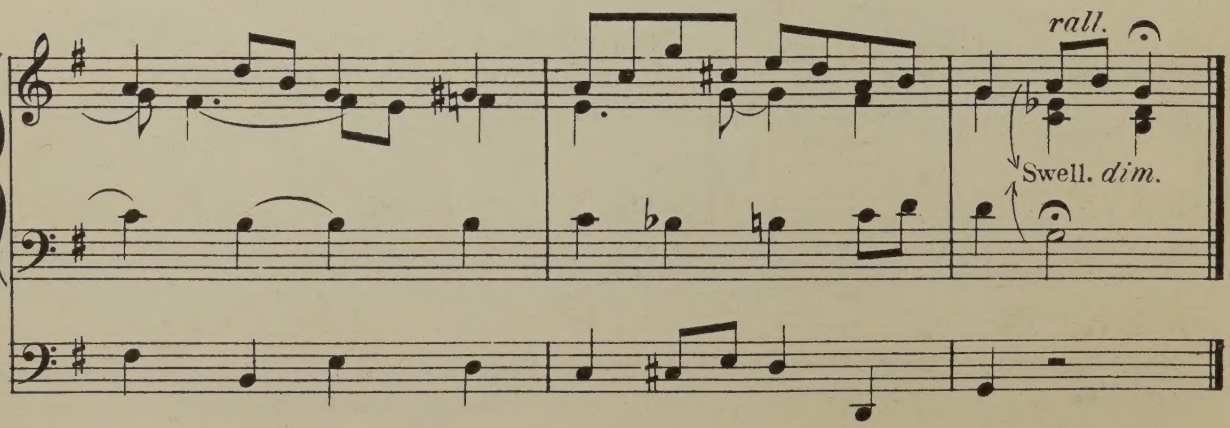
Sw.

Gt. add full Sw.




cresc. al fine


Full Great &
open Swell
Full Ped.

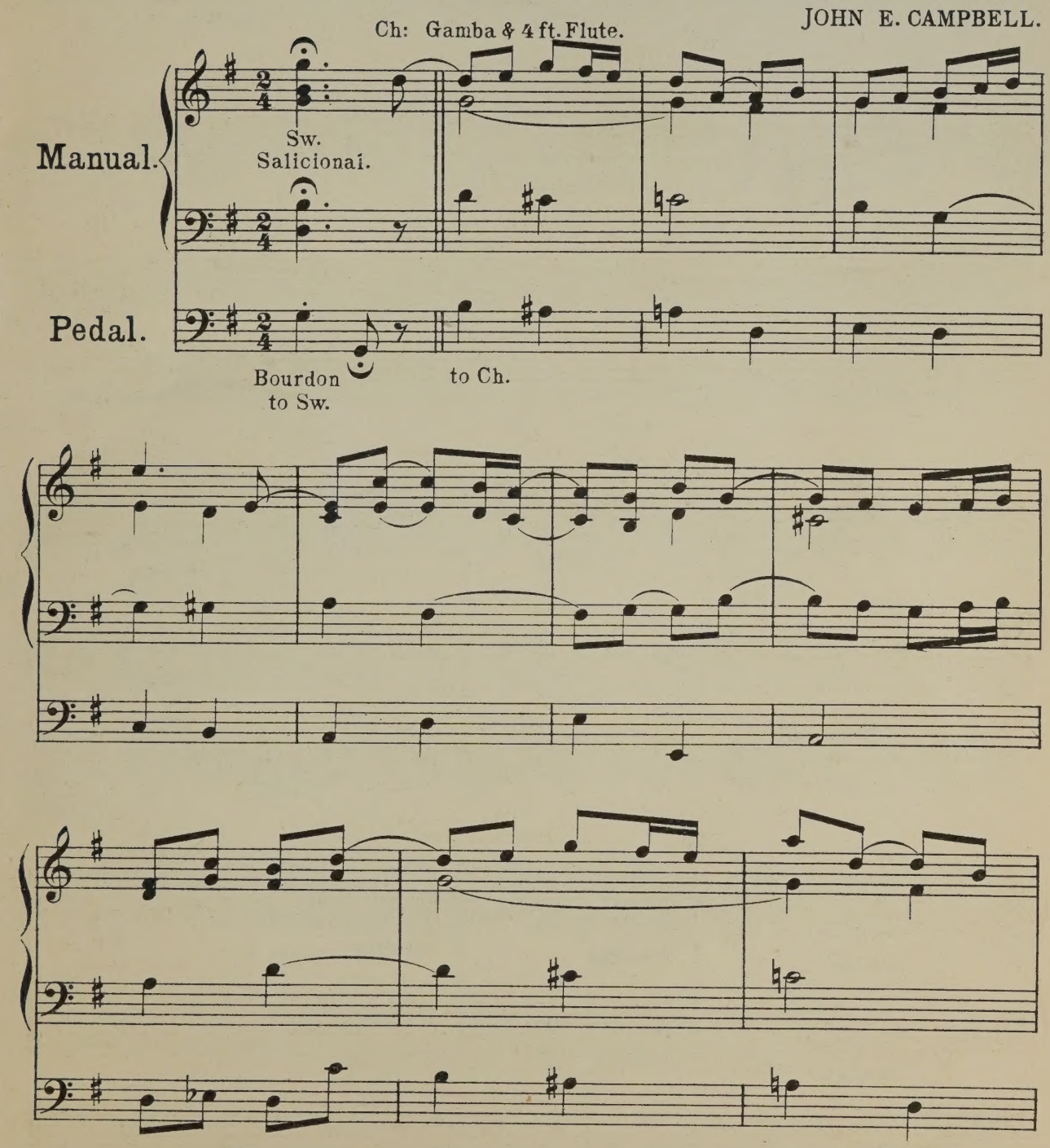

rall.
Swell. dim.

To ARTHUR RUDDOCK Esqre L.R.A.M.

No. 3.

Andante in G Major.

JOHN E. CAMPBELL.



Gt.

mf

Gt. 8 ft
Coup. to Sw.

to Gt.

Faster.

cre - - - scen - - - - do

add 32 ft.

f

open Sw.

add reeds.

Full Gt.

ff

Tuba

ff

Tuba

Gt.

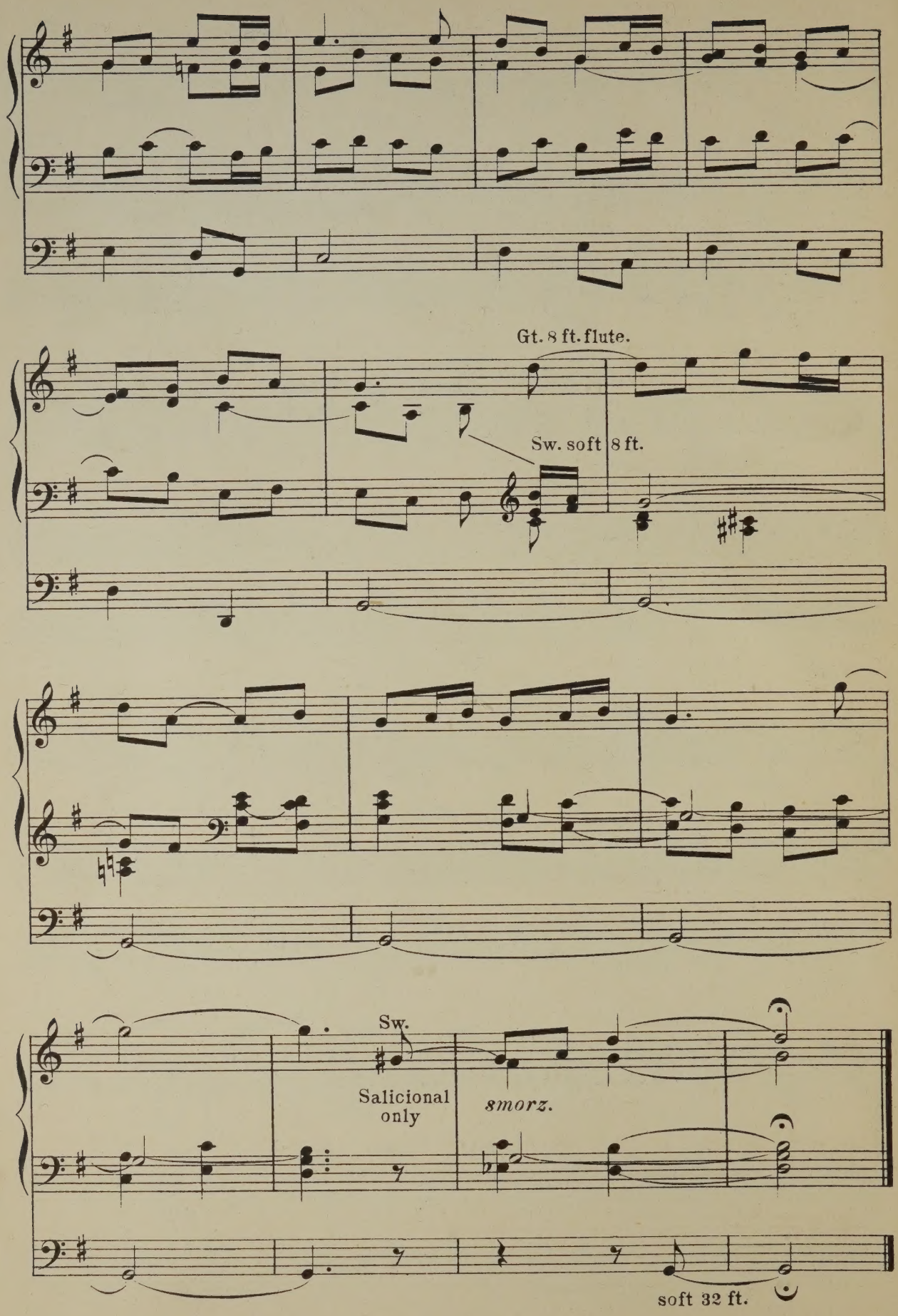
Sw.

p *ad lib.*

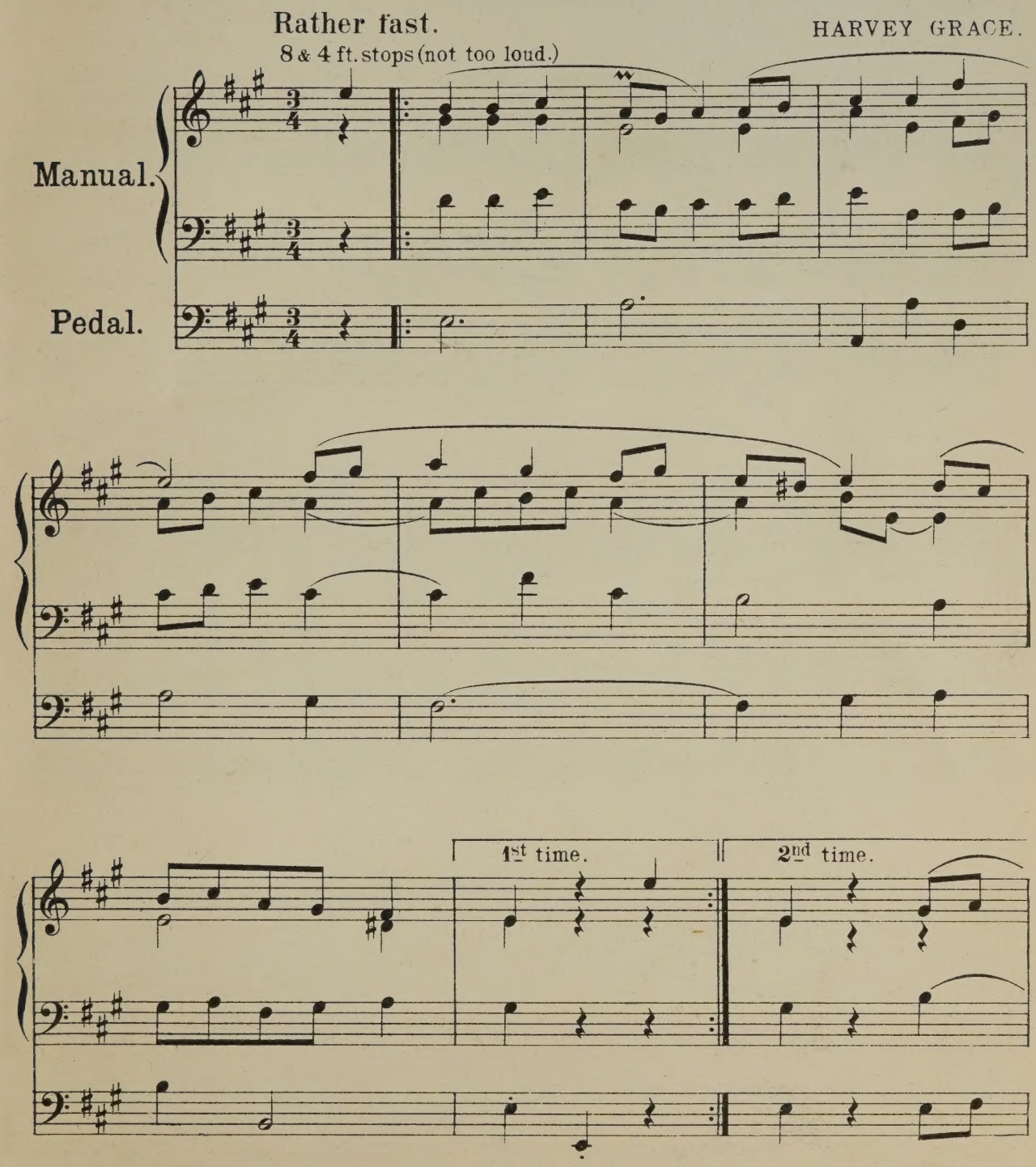
Ch. as before

Tempo I.

to Ch.


Gt. 8 ft. flute.
Sw. soft 8 ft.
Sw.
Salicional only
smorz.
soft 32 ft.

No. 4.
Minuet and Musette.



1st time.

2nd time.

Trio

Both Manuals with well contrasted stops of equal power. Reverse Manuals at Repeats.

MAN. I.

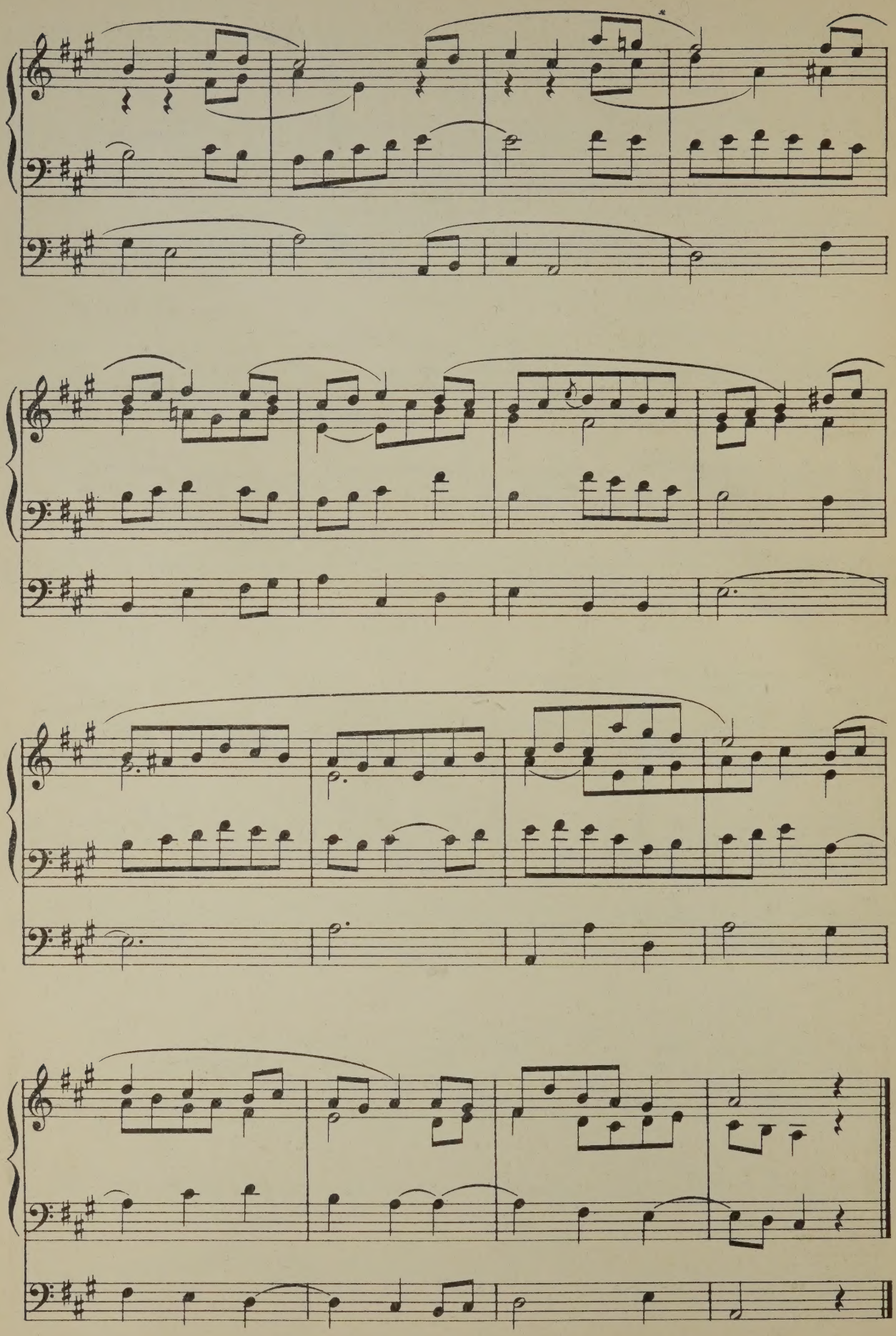
MAN. II.

PED.

Ped. 16 & 8 ft.

L.H.

1st time. 2nd time.

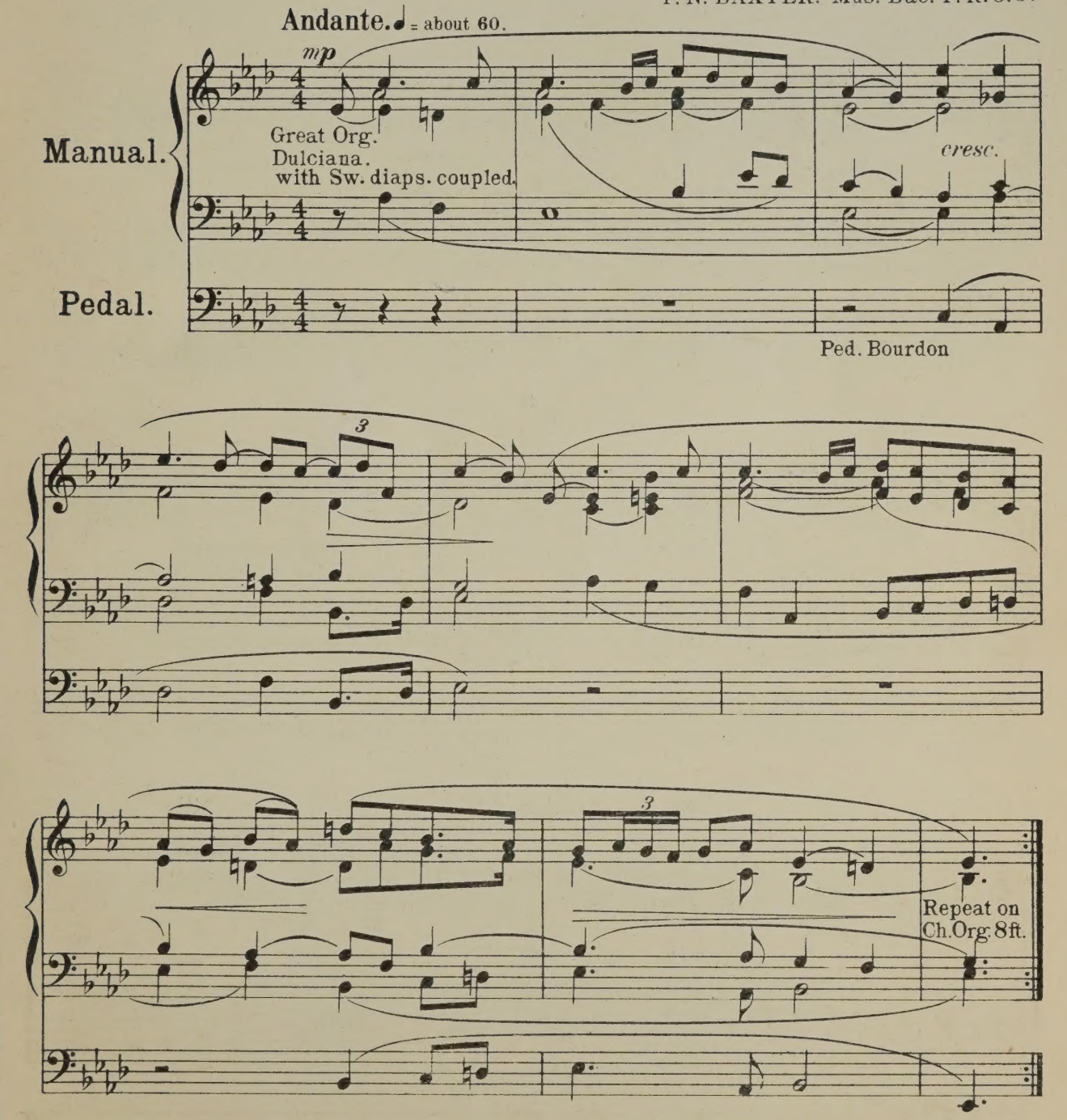


No. 5.

Evensong.

"Now we are come to the sun's hour of rest,
The lights of evening round us shine."

F. N. BAXTER. Mus. Bac. F. R. C. O.



Gt. Organ.

Swell 8 & 4 ft.

Great Org.

1st time. 2nd time.

Swell add Cornopean.

mf

Swell Oboe.

(senza Sw. to Gt. coupler.)

Choir 8 & 4 ft.

Swell add Cornopean

Great open diapason

couple Swell to Ped.

Swell Org.
Choir Org. R.H.
Swell L.H.
Swell Org.

Swell Cornopean
Great Org.
Choir Org.
Great Org.
mf
Choir Org.

Swell
Great St. Diap.
pp
mf
Choir
Great St. Diap.
pp

Choir 8 ft.
add 4 ft. to Choir Org.
Swell senza Cornopean
(close Sw. to Ped.)

Swell
Cornopean

Choir

Swell 8 & 4 ft.

Choir Org.

Choir

(Choir)

Swell Oboe 8 ft.

Great Org. 4.ft. Flute

(Choir)

(Swell)

Swell Oboe 8 ft.

(Great)
4.ft.

(Swell)

pp

pp

No. 6.

Andante in G Major No. 2.

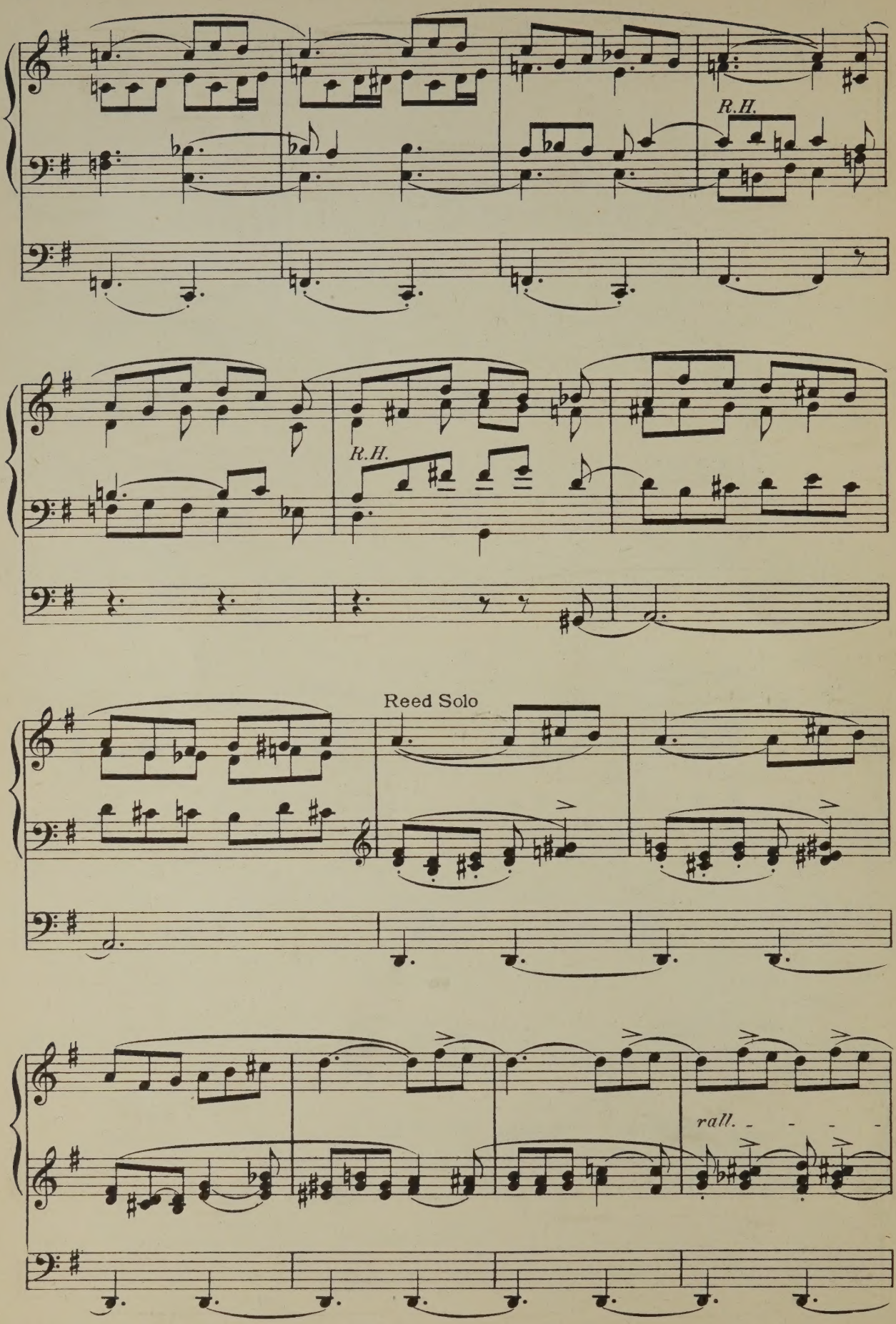
Registering left to the discretion of the performer.

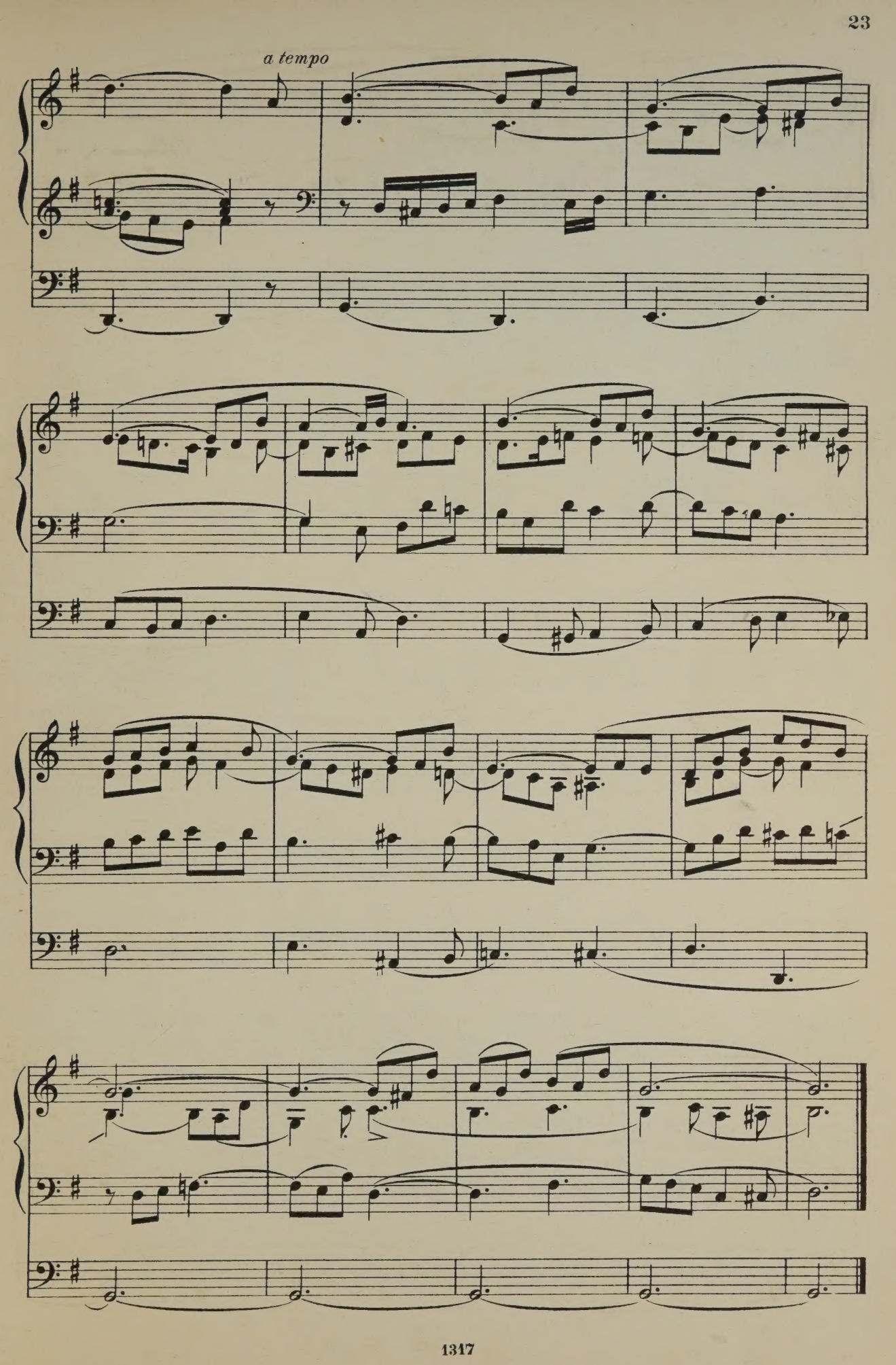
Andante con moto.

D. H. S. Ware A. R. C. O.

Manual.

Pedal.


R.H.
R.H.
Reed Solo
rall.

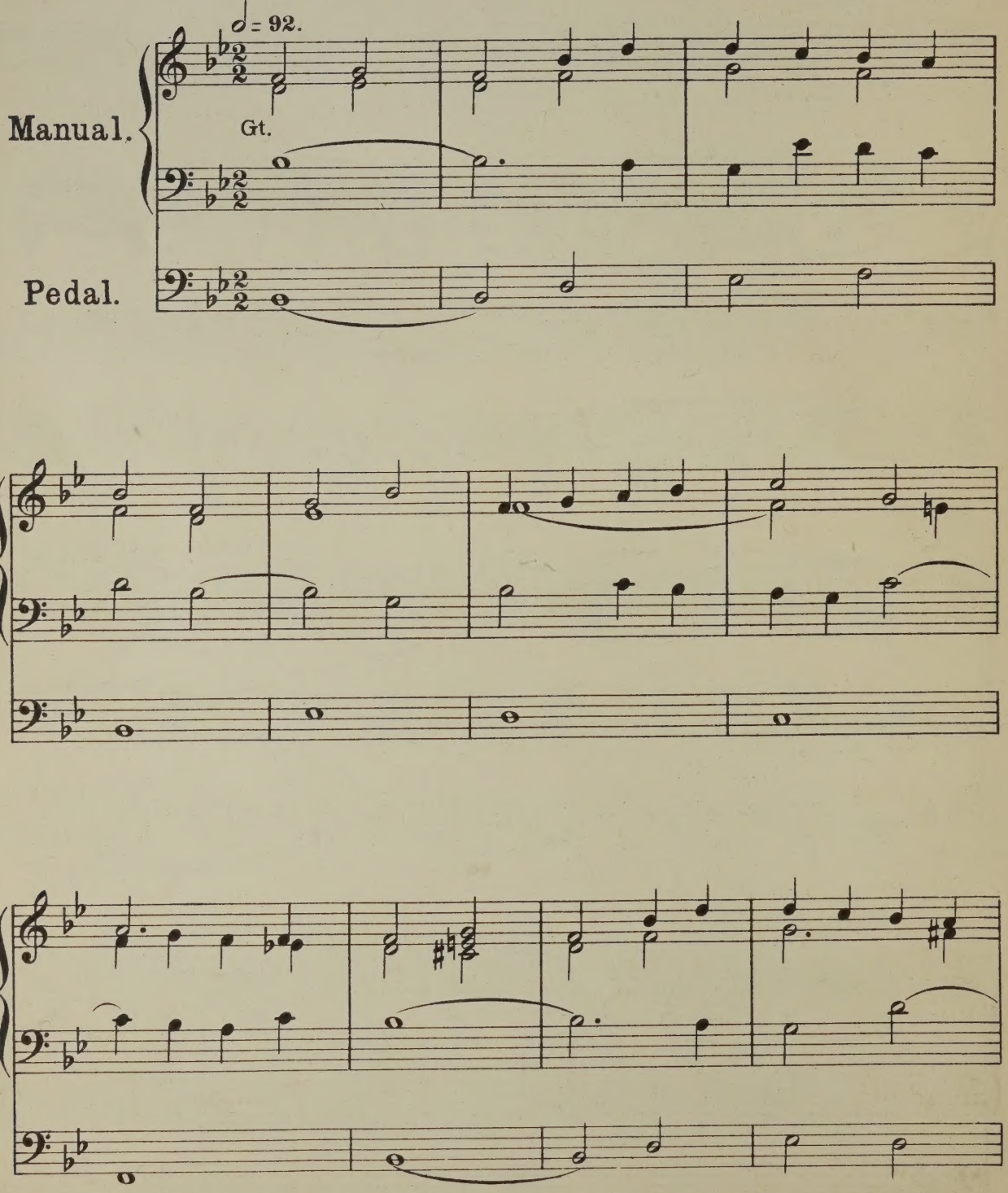

a tempo

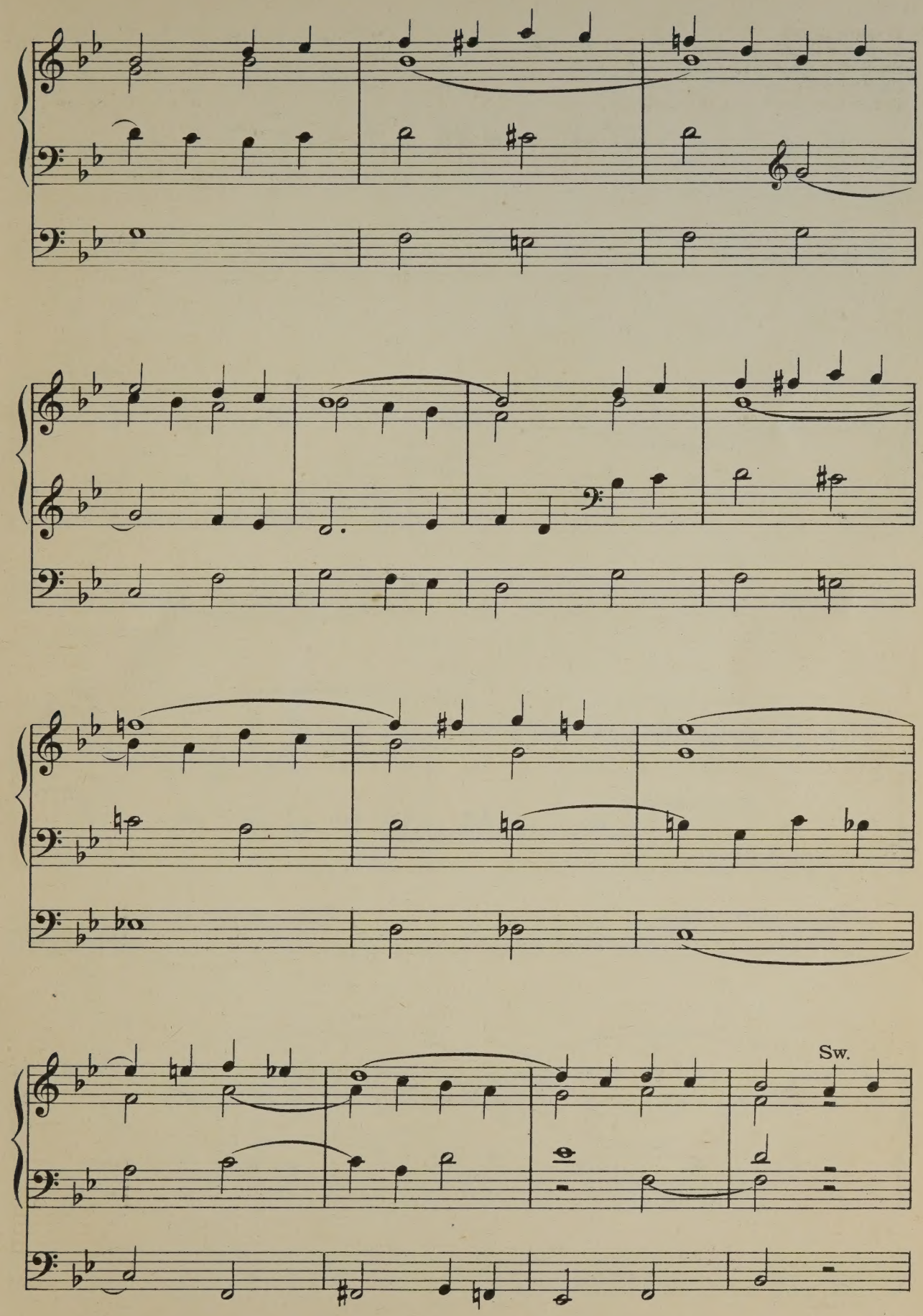
Prepare Organ
Gt. Soft 8 ft. with Sw. coupled
Sw. Soft 8 & 4 ft. with Oboe
Ch. Soft 8 & 4 ft.
Ped. Soft 16 & 8 ft. with Gt. coupled.

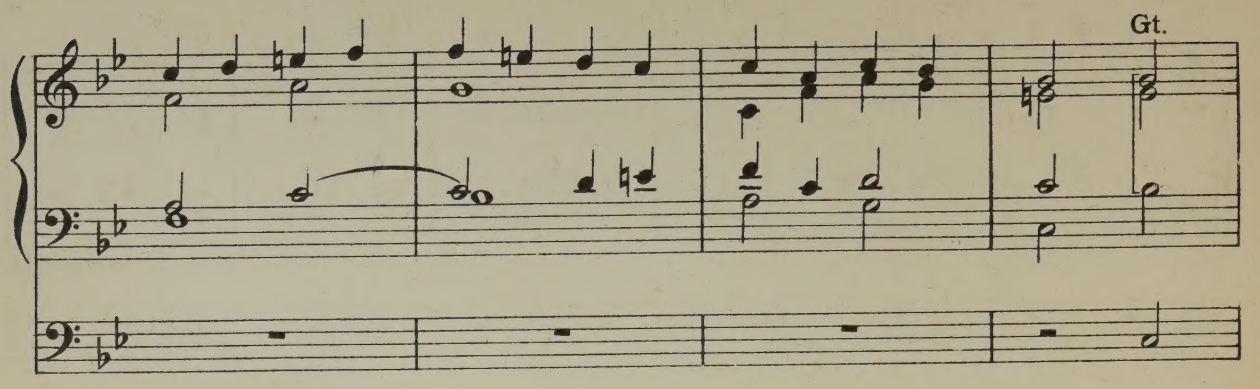
No. 7.

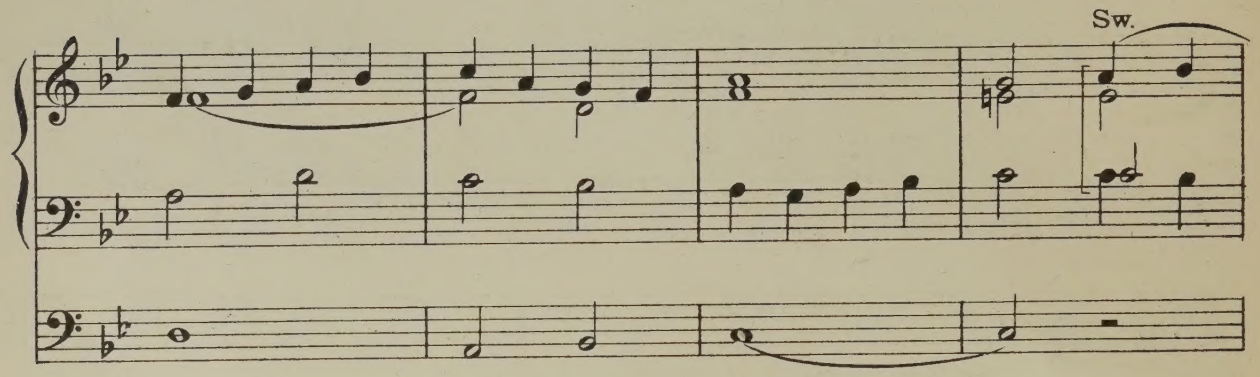
Moderato in B♭.

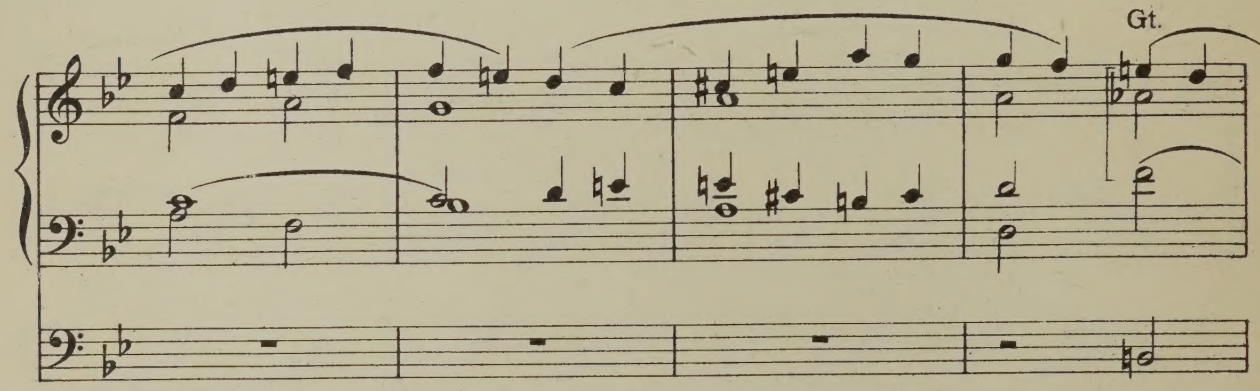
GEORGE P. ALLEN,
Mus. Bac. Dunelm,
F. R. C. O., L. R. A. M.

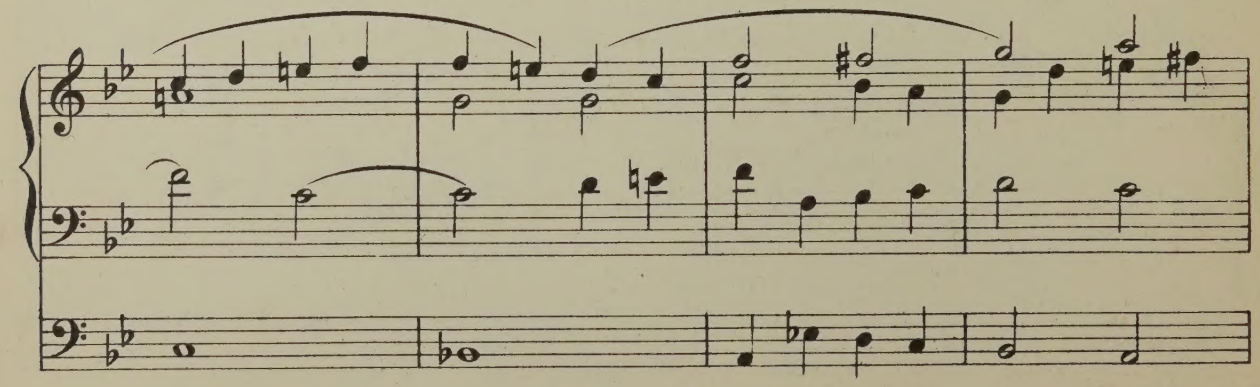


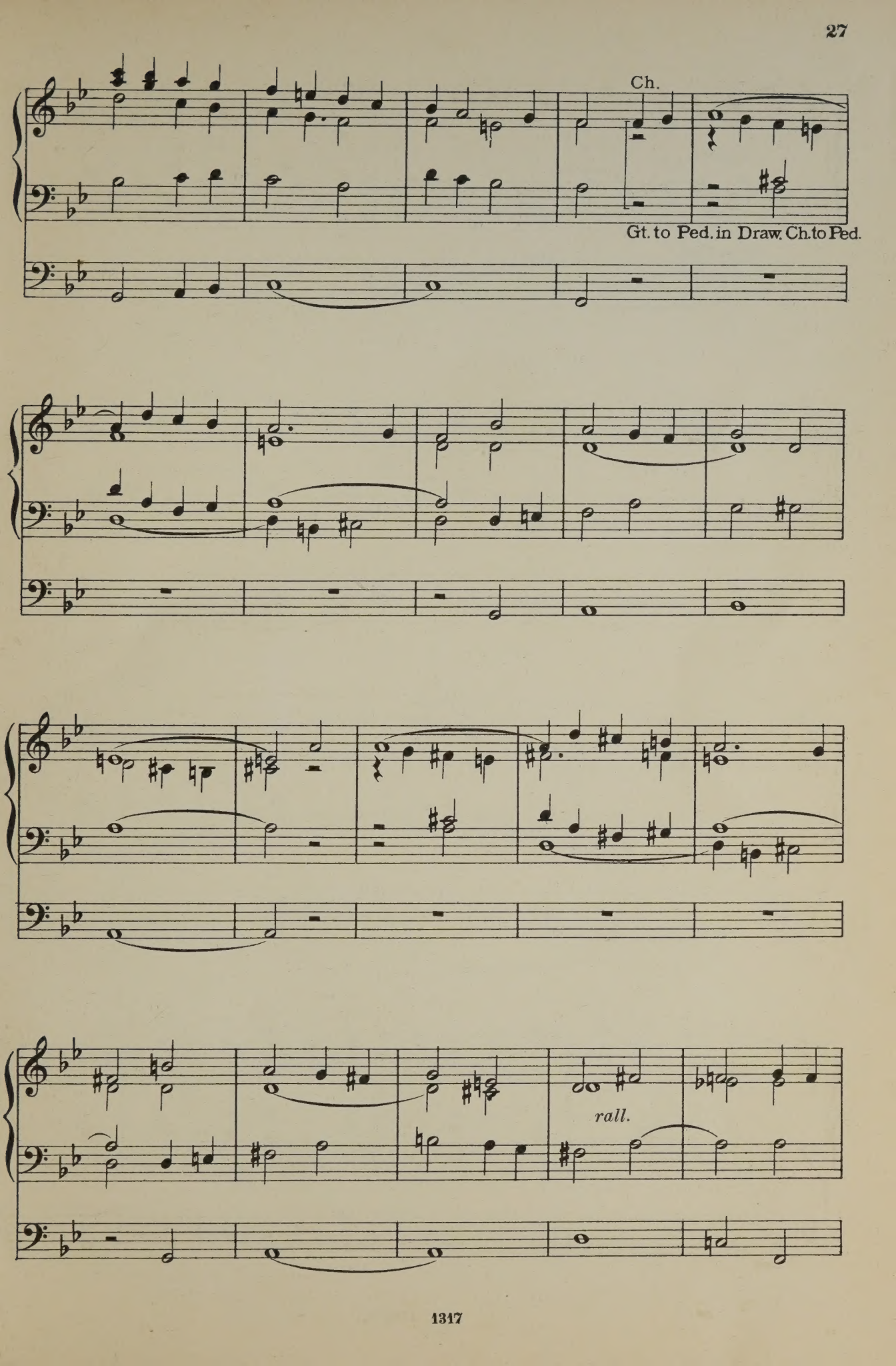

Sw.

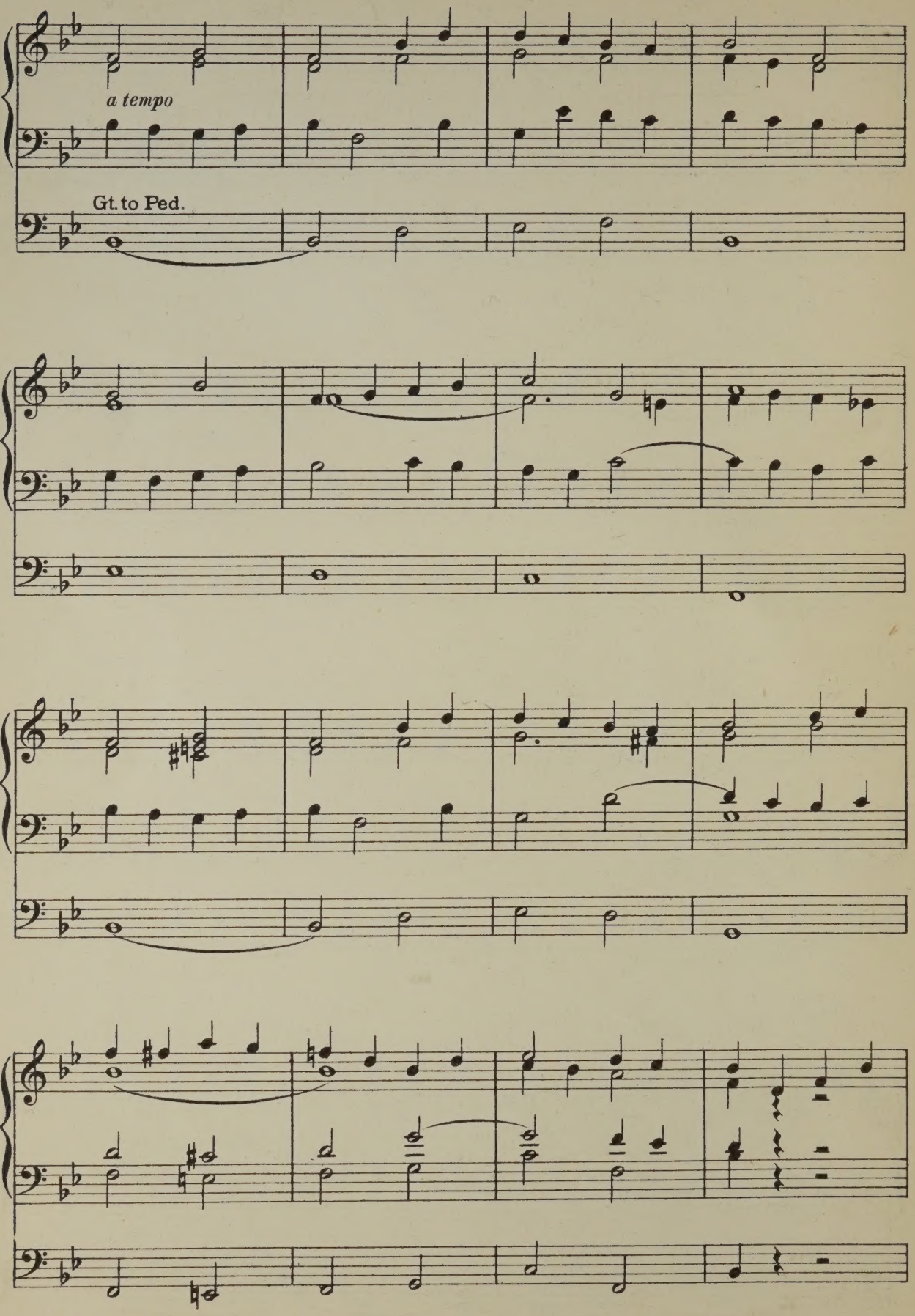

Gt.

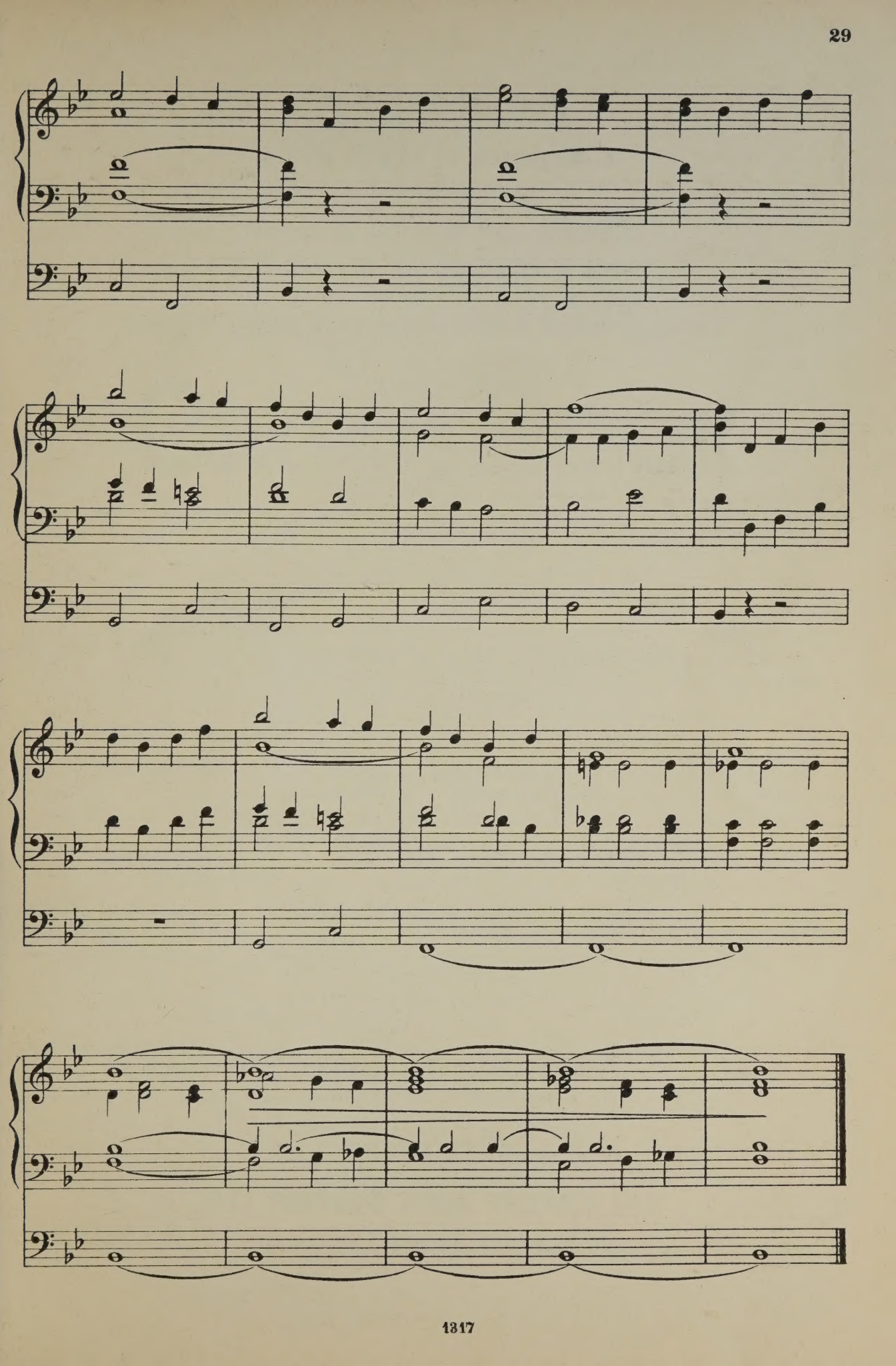

Sw.


Gt.




Ch.
Gt. to Ped. in Draw. Ch. to Ped.
rall.


a tempo
Gt. to Ped.



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Contents.

Book I.

1 Berceuse ..... *Edmondstoune Duncan.*
2 Grand Choeur ..... *William Reed.*
3 The Flight of the Soul ..... *Ed. E. Harper.*

Book II.

4 Coro Grandioso ..... *G. F. Vincent.*
5 Pastorale ..... *Aug. Wiegand.*
6 Cantilene ..... *T. A. Meal.*

Book III.

7 Caprice in B flat ..... *Herbert Botting.*
8 Cavatina ..... *Townshend Driffield.*
9 Nachspiel ..... *T. Tertius Noble.*

Book IV.

10 Andante con moto ..... *G. H. Loud.*
11 Meditation on the lake of Galilee *Aug. Wiegand.*
12 Grand Choeur ..... *T. Haigh*

Book V.

13 Meditation Symphonique ..... *G. F. Vincent.*
14 Pastorale ..... *Edmondstoune Duncan.*
15 Chant sans Paroles ..... *C. E. M. Holmes.*

Book VI.

16 Berceuse ..... *A. H. Edwards.*
17 Legend ..... *Ed. E. Harper.*
18 Pastorale ..... *A. Hollins.*

Book VII.

19 Prelude to Evening ..... *Ed. E. Harper.*
20 Minuet ..... *W. H. Bell.*
21 Postlude ..... *E. H. Smith.*

Book VIII.

22 Prelude ..... *Edmondstoune Duncan.*
23 Offertoire ..... *W. C. Filby.*
24 Andante Religioso ..... *H. A. Scott.*

Book IX.

25 Alla Marcia in D ..... *A. H. Edwards.*
26 Melody in F ..... *L. Meadows White.*
27 Con Grandezza ..... *Charles Vincent.*

Book X.

28 Scherzo ..... *H. Percy Richardson.*
29 Prelude ..... *Edmondstoune Duncan.*
30 Minuet ..... *Alfred King.*

To be continued.

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THE OCTAVO ORGAN BOOK

A COLLECTION
OF
ORIGINAL VOLUNTARIES
for Church use.

BOOK 2.

Containing
FIRST SET OF THREE PIECES
composed by
GEORGE F. VINCENT,
(Organist, St. Michael's Cornhill, E.C.)

PETITE CHŒUR IN D
PASTORALE IN A
MELODY IN F

PRICE ONE SHILLING.

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60 Berners Street, LONDON, W.

THE OCTAVO ORGAN BOOK.

Book 2.

FIRST SET OF THREE PIECES

by

George F. Vincent,

(Organist St. Michael's Cornhill, E.C.)

Nº 8. Petite Chœur in D . . . . . Page 30

„ 9. Pastorale in A . . . . . „ 34

„ 10. Melody in F . . . . . „ 38

Inscribed to H. Wilson Holman, Esq. (West Norwood.)

No. 8.

Petit Choeur.

GEORGE F. VINCENT.
Organist of S. Michael's Cornhill London.

Moderato.

Manual.

Full Swell.

Pedal.

Ct. coupled to Swell.

Swell.

Great.

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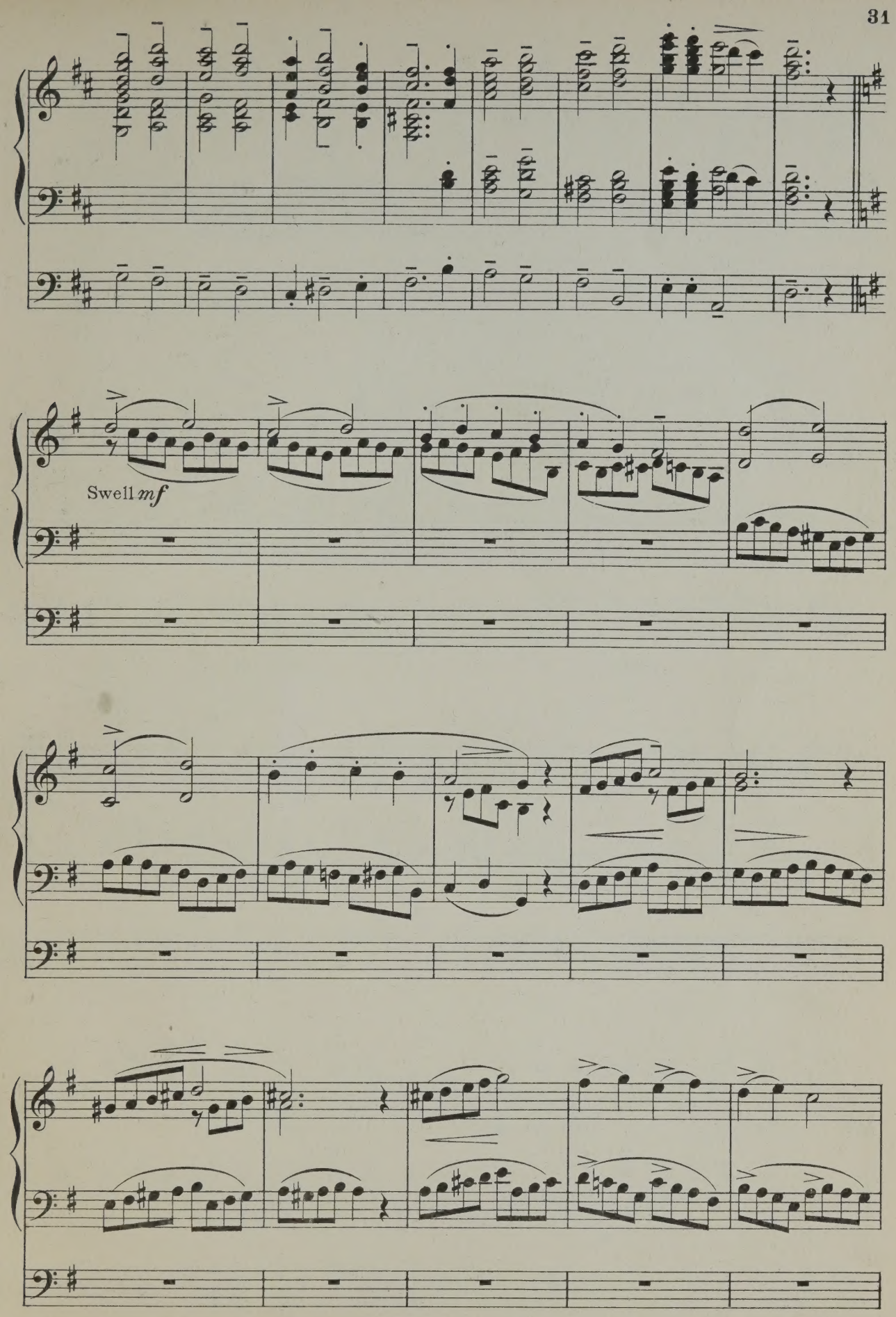

Swell mf

mf

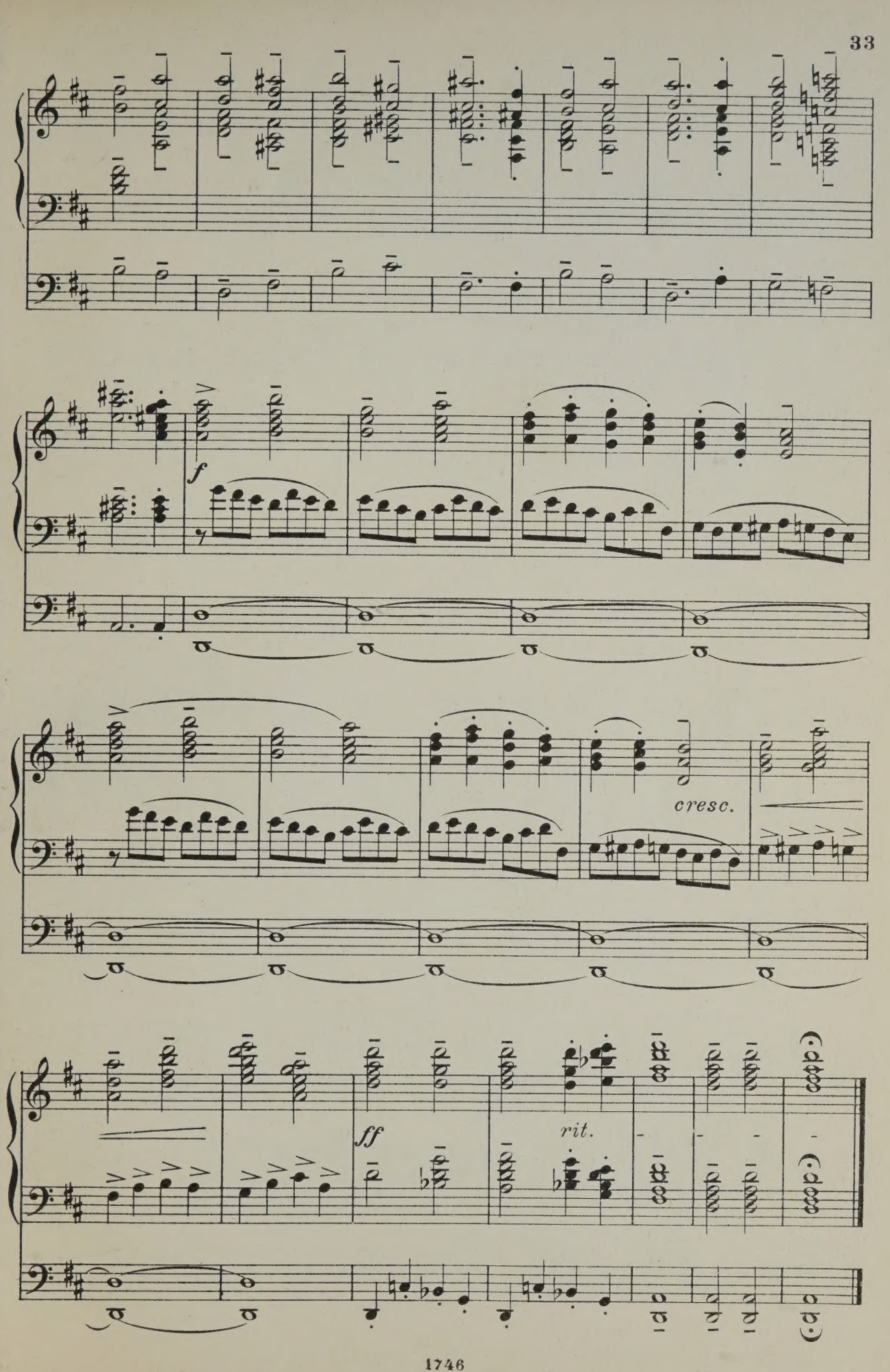
rall.

Full Sw.

Gt. cou-

pled to Swell.

Swell.

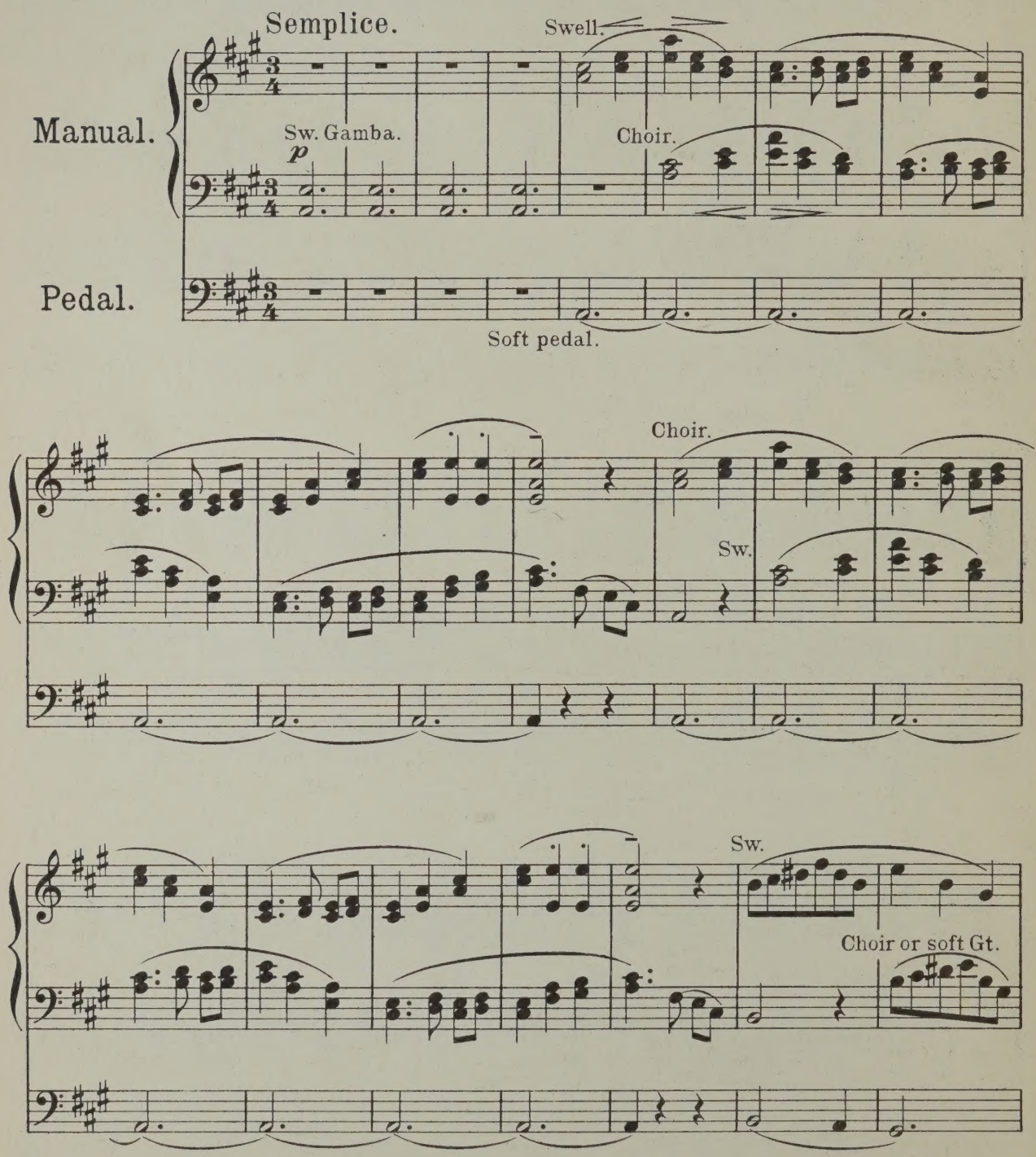

f
cresc.
ff
rit.

Dedicated to W. S. Vinning Esq. Mus. Bac. Cantab. (London)

No 9.

Pastorale.

GEORGE F. VINCENT.



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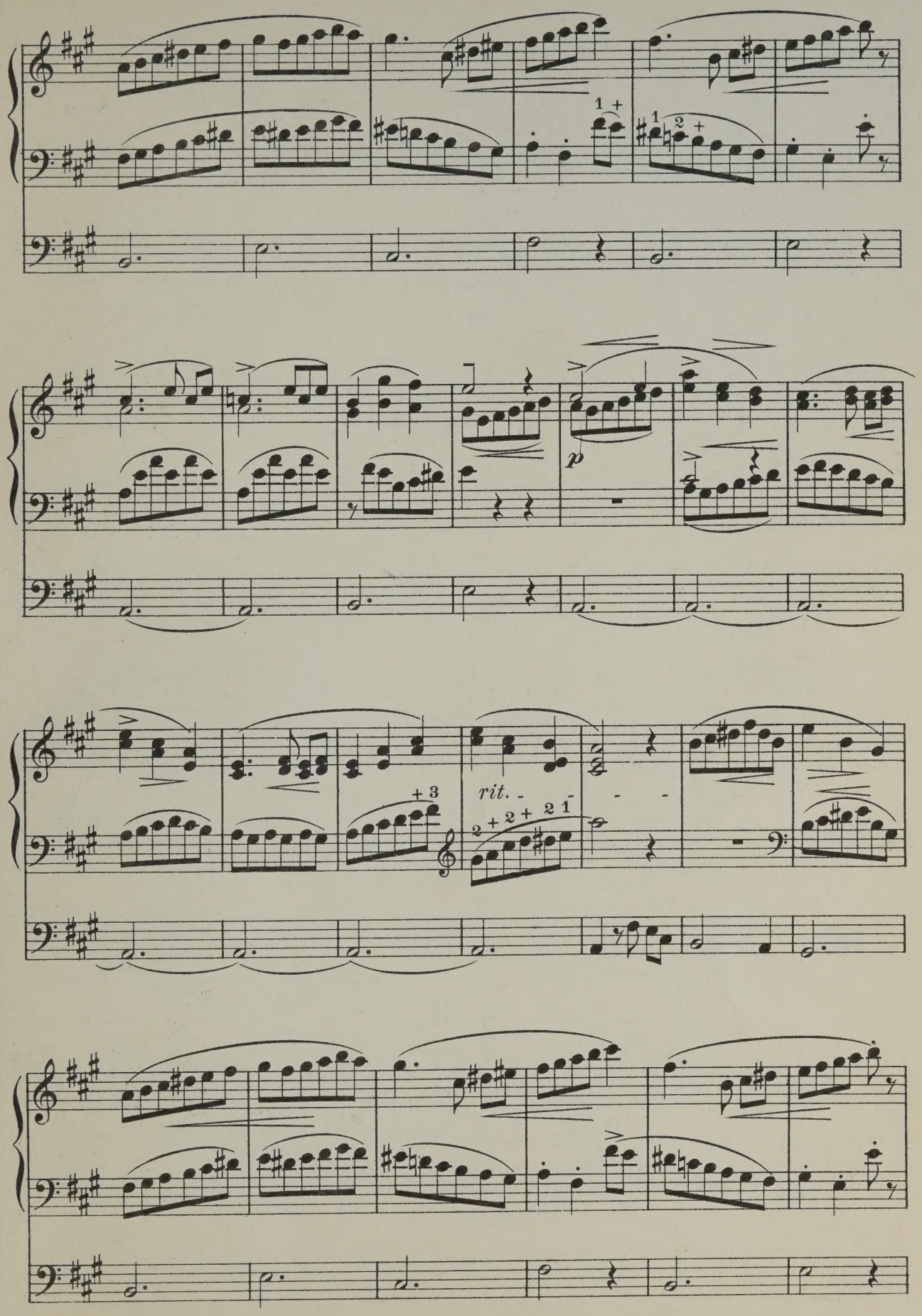
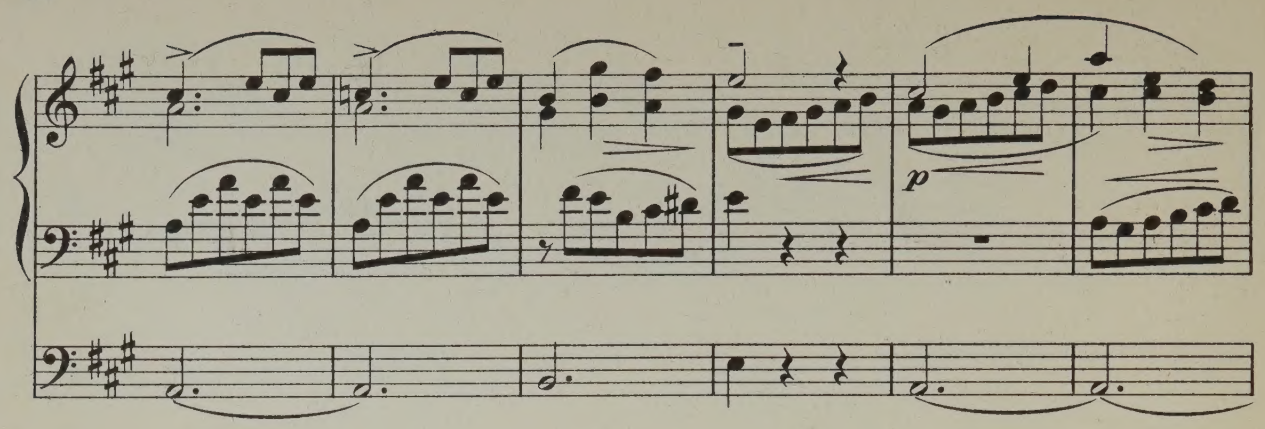
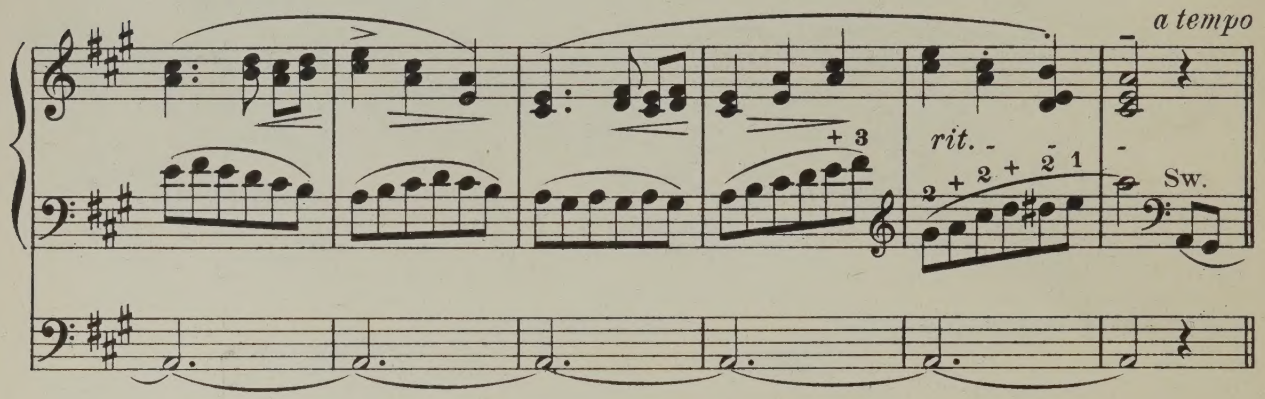
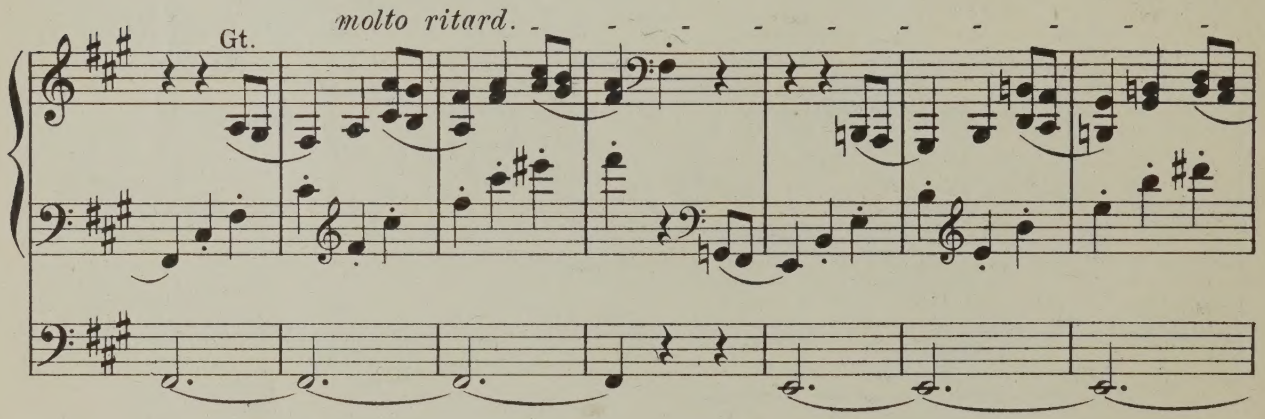
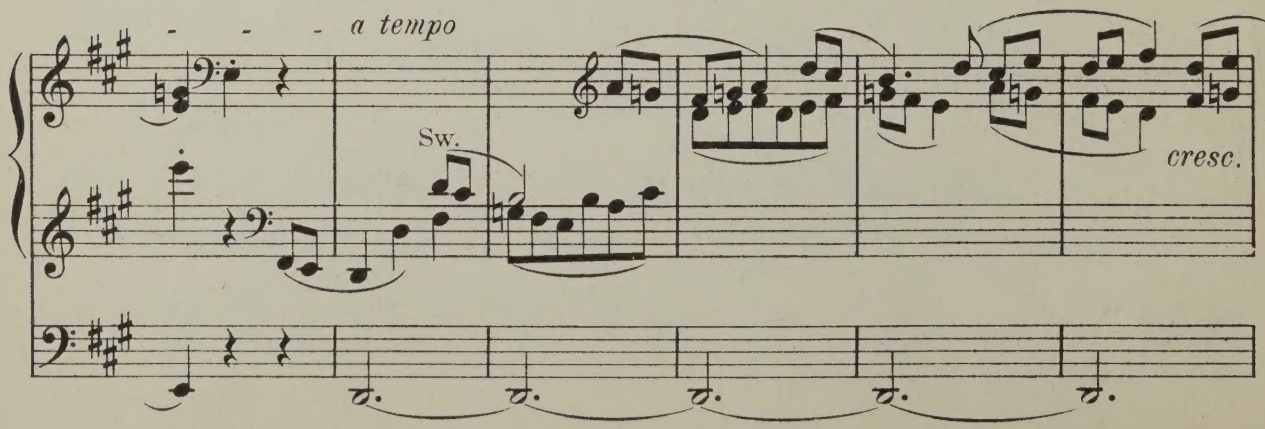
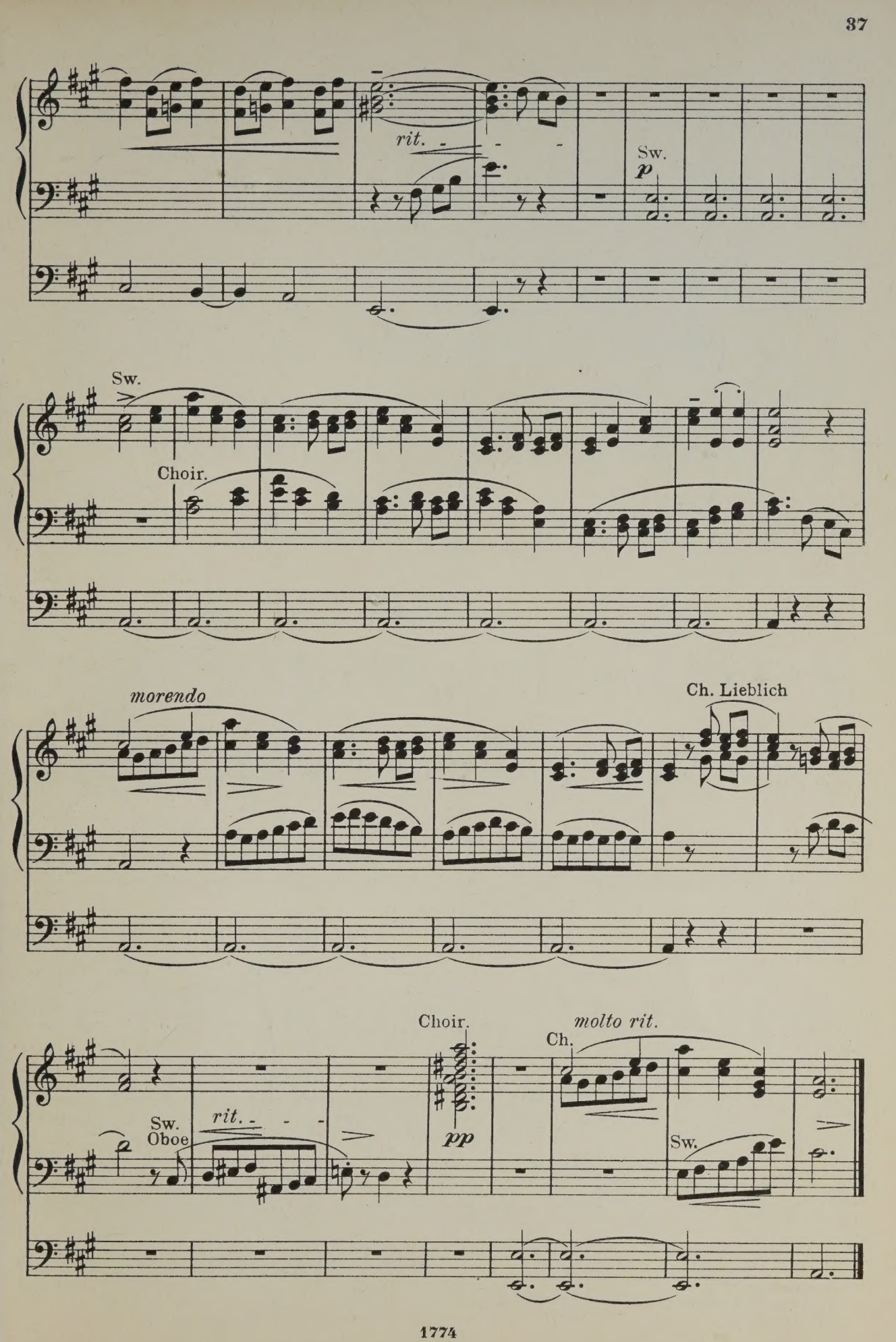

1 +
1 2 +
p
+ 3
rit.
2 + 2 + 2 1


p


a tempo
rit.
+ 3
2 + 2 + 2 1
Sw.


Gt.
molto ritard.


a tempo
Sw.
cresc.

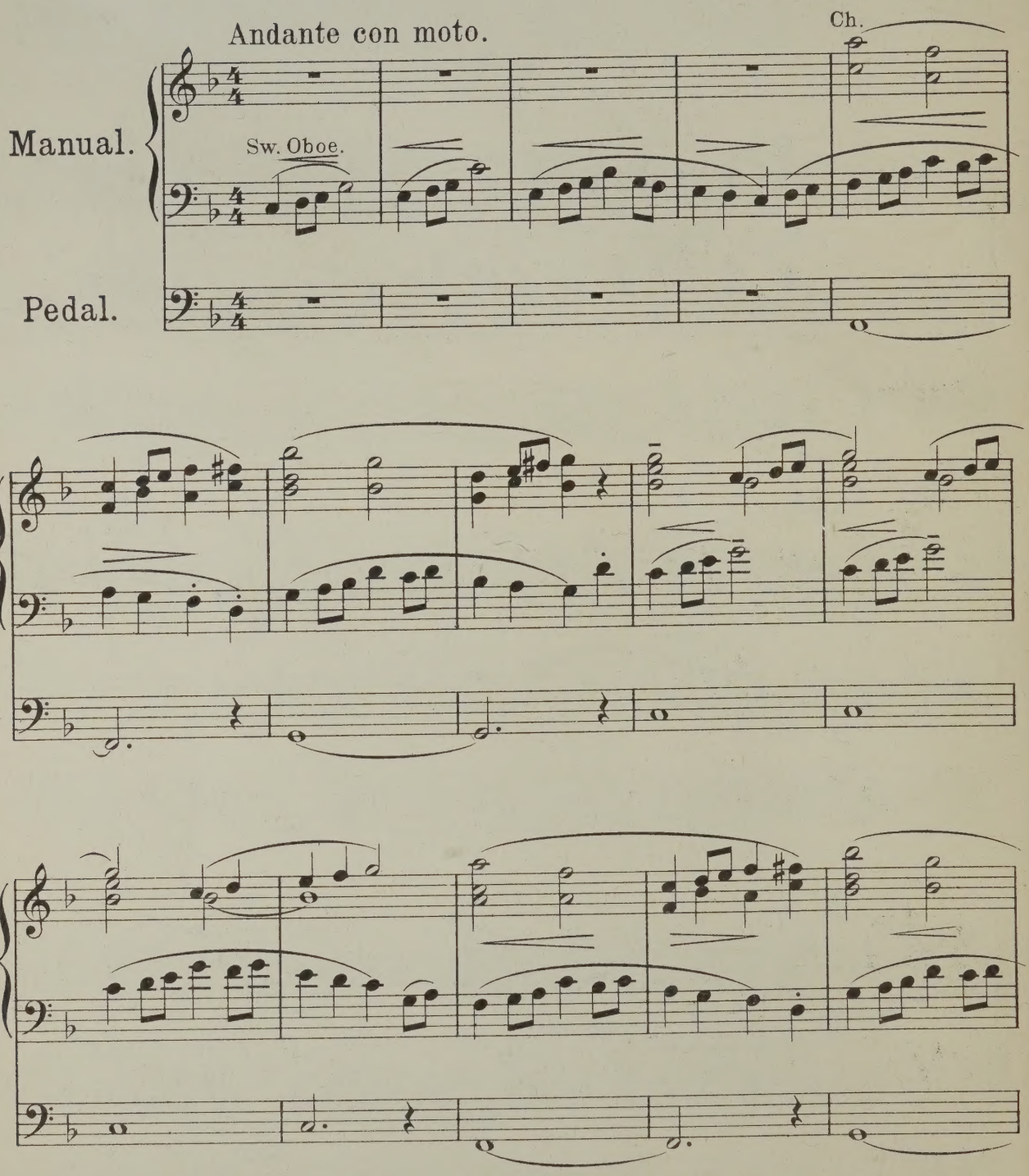

rit.
Sw.
p
Sw.
Choir.
morendo
Ch. Lieblich
Choir.
pp
molto rit.
Ch.
Sw.
Oboe
rit.
Sw.

Inscribed to Mrs F. Wade (Sunderland)

No. 10.

Melody in F.

GEORGE F. VINCENT.



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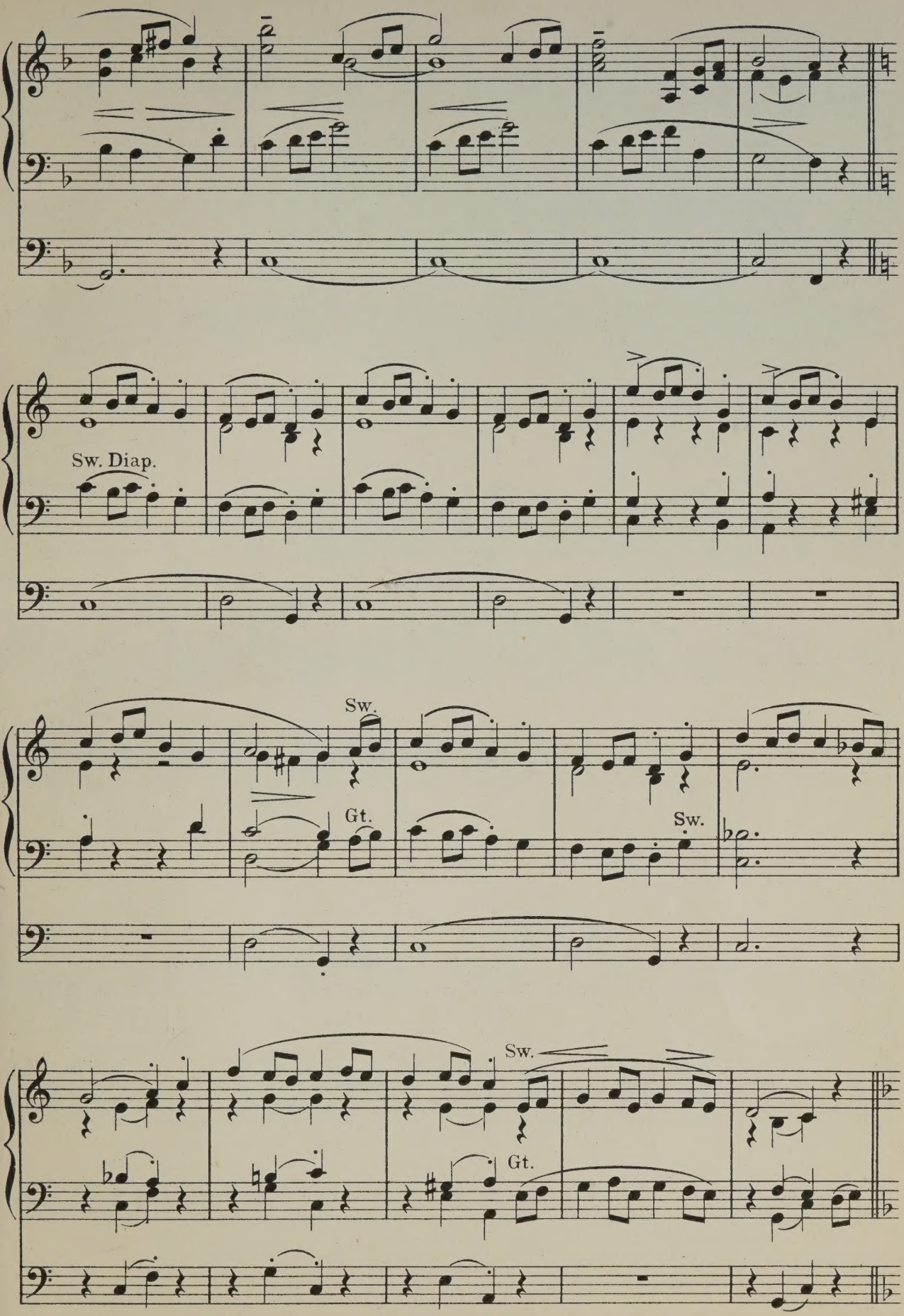
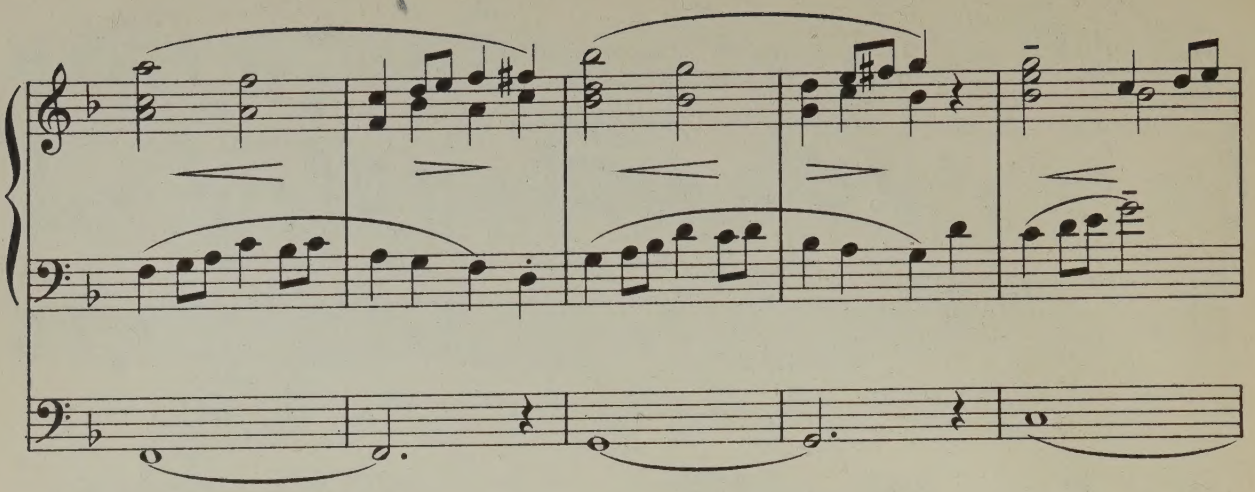
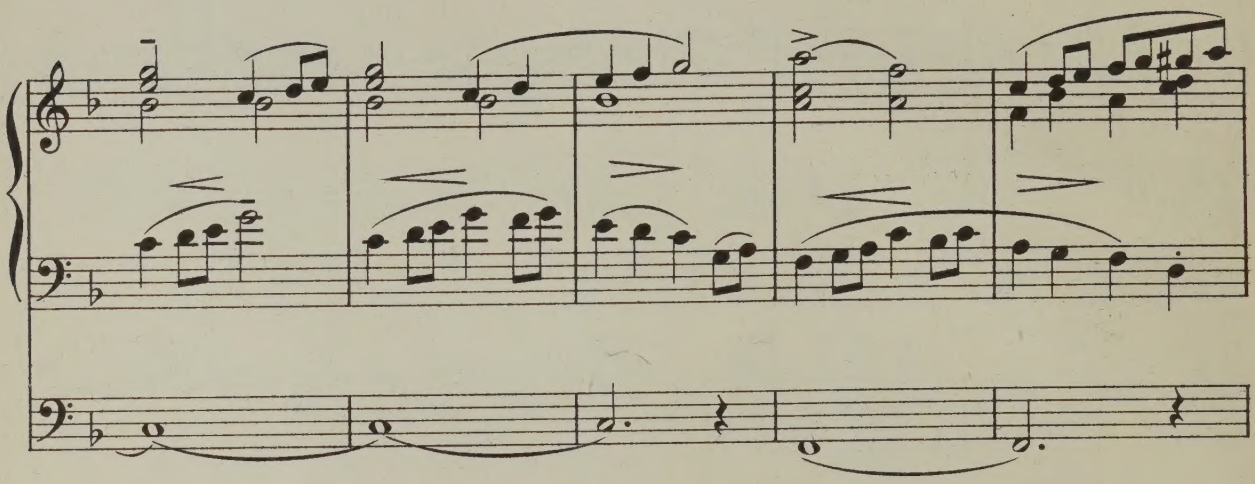
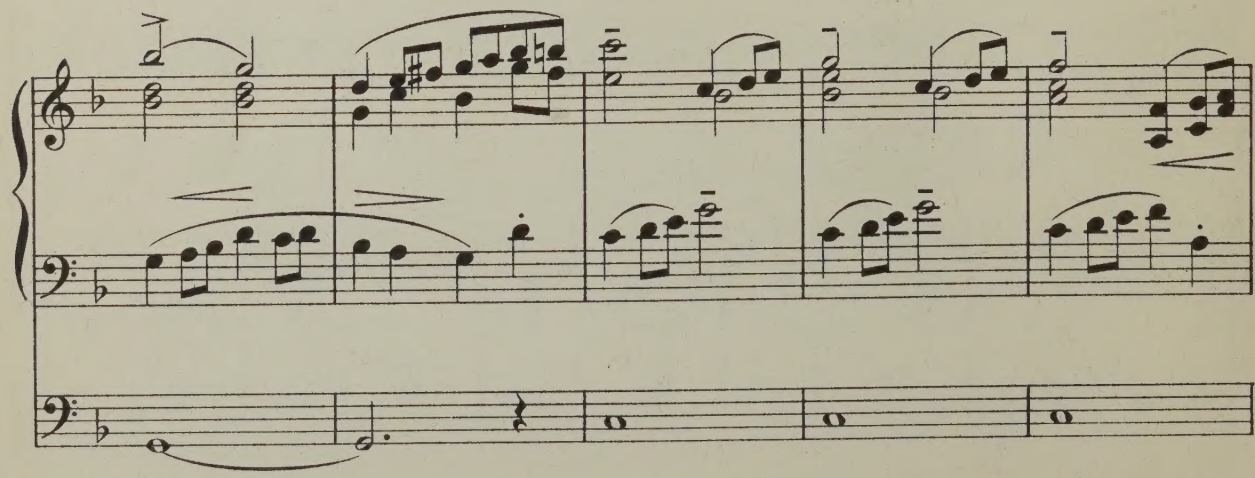
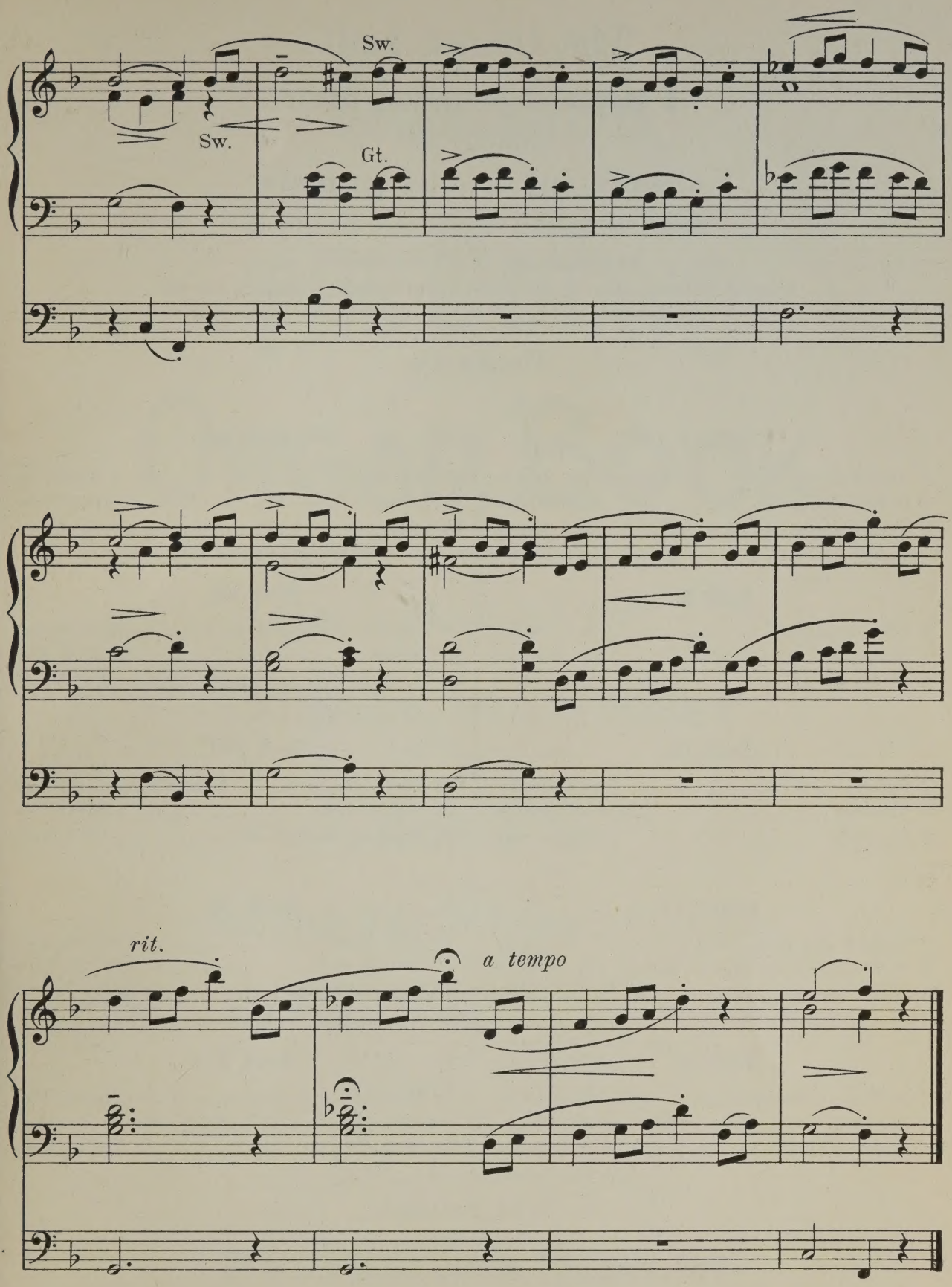

Sw. Diap.
Sw.
Gt.
Sw.
Sw.
Gt.








Sw.
Sw.
Gt.
rit.
a tempo

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Nº 11. Prelude in B minor . . . . . Page 42

" 12. Slumber Song in E flat . . . . . " 46

" 13. Postlude in D . . . . . " 50

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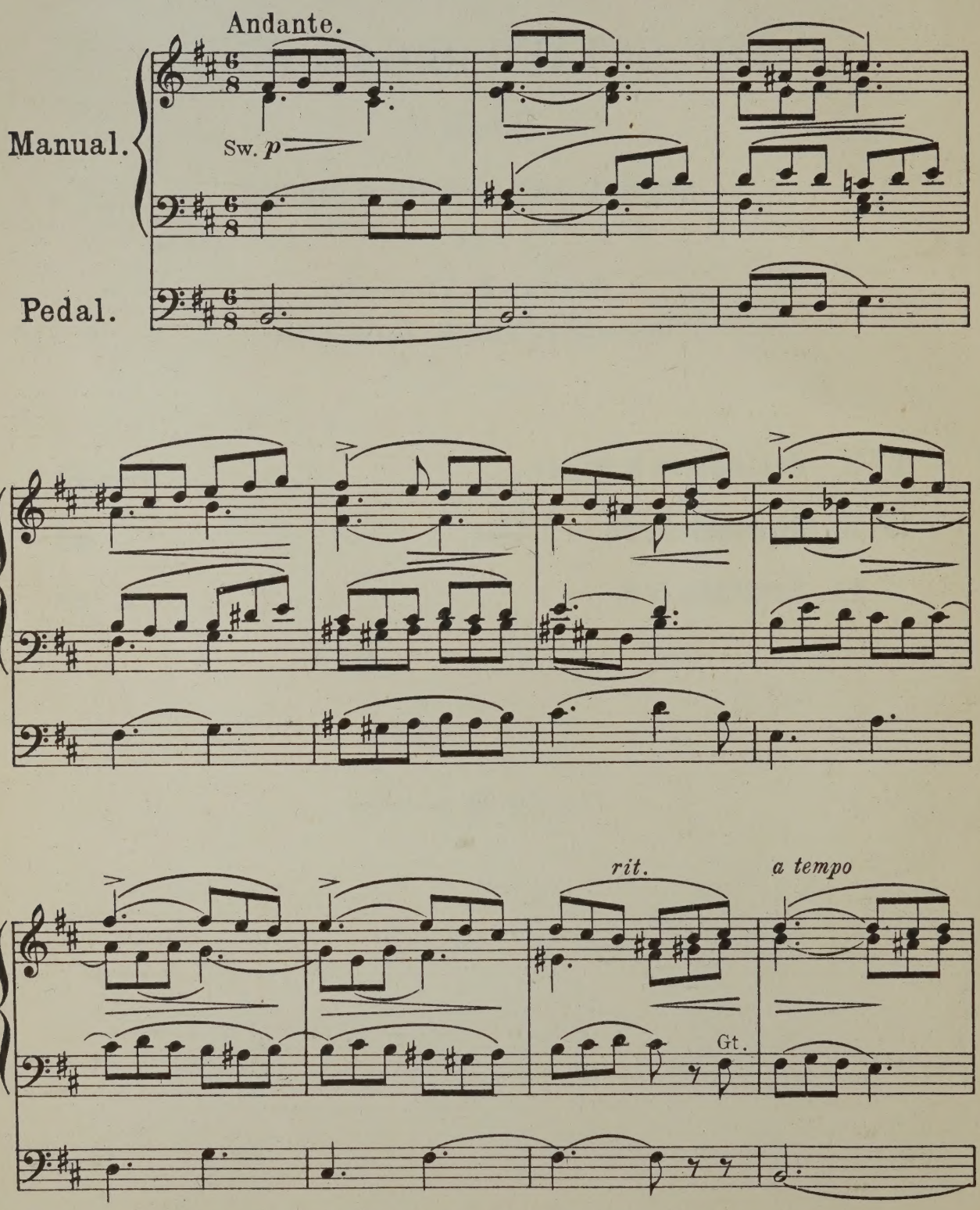
No. 11.

Prelude in B minor.

GEORGE F. VINCENT.



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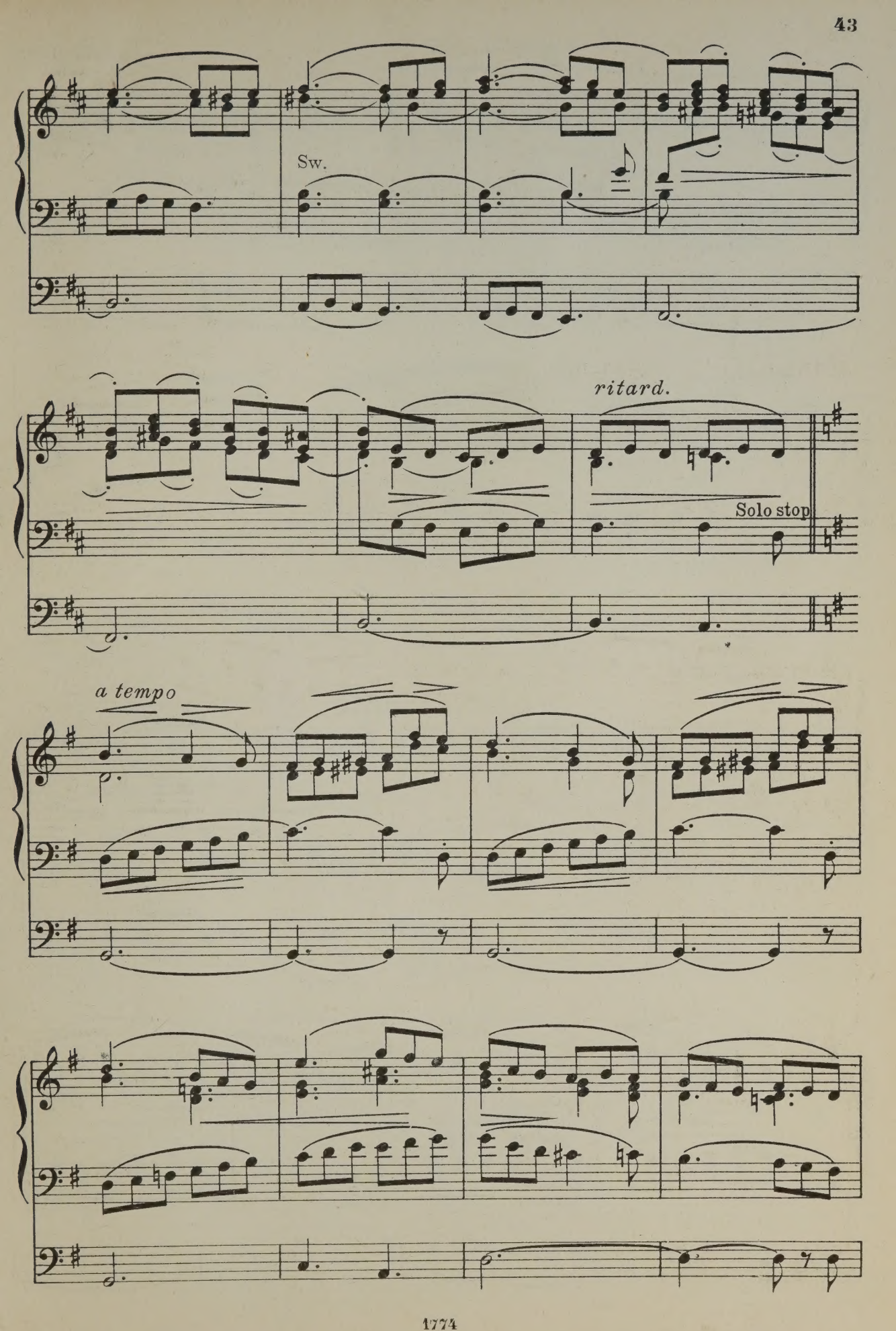
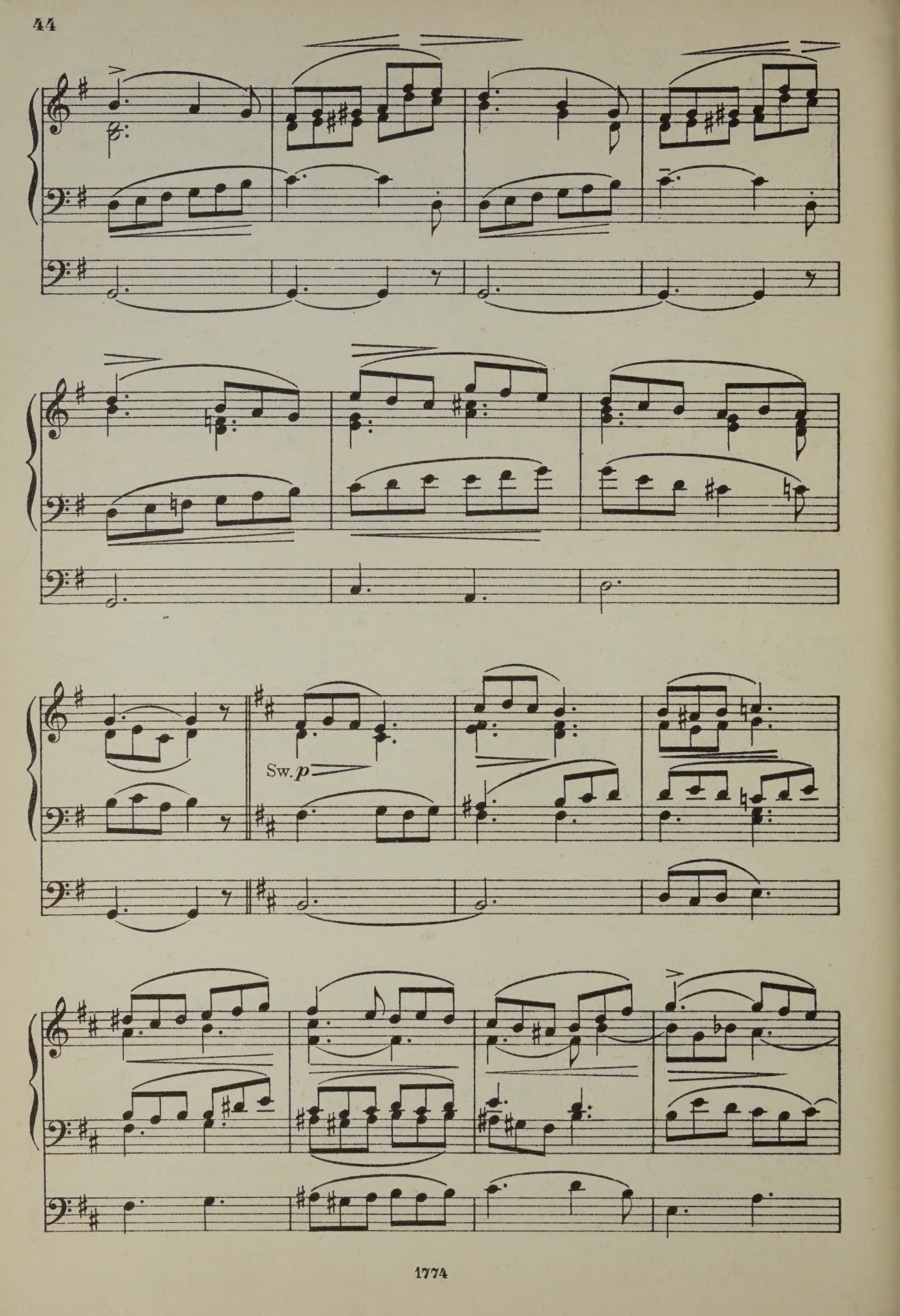
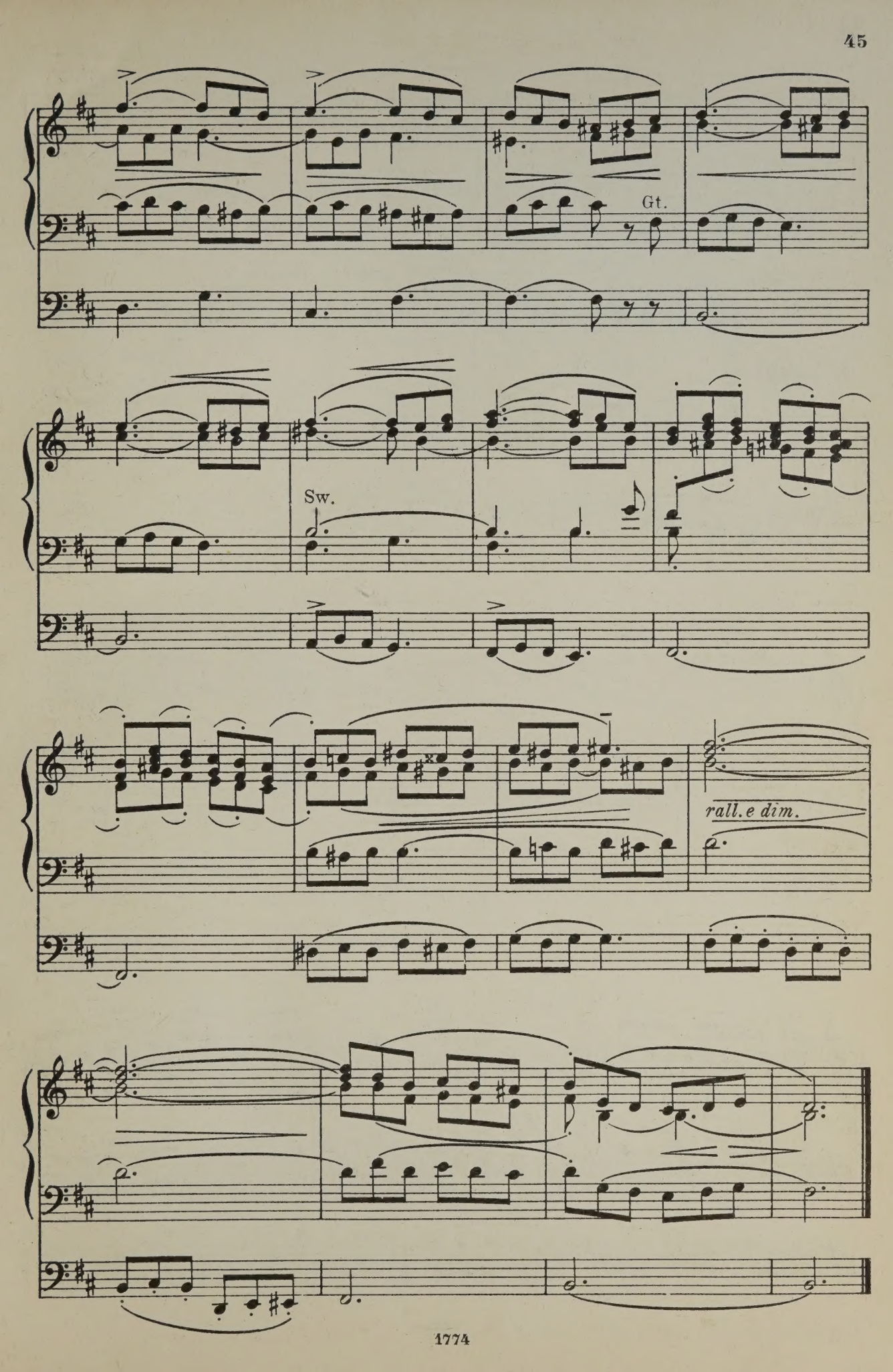

Sw.
ritard.
Solo stop
a tempo


Sw. p

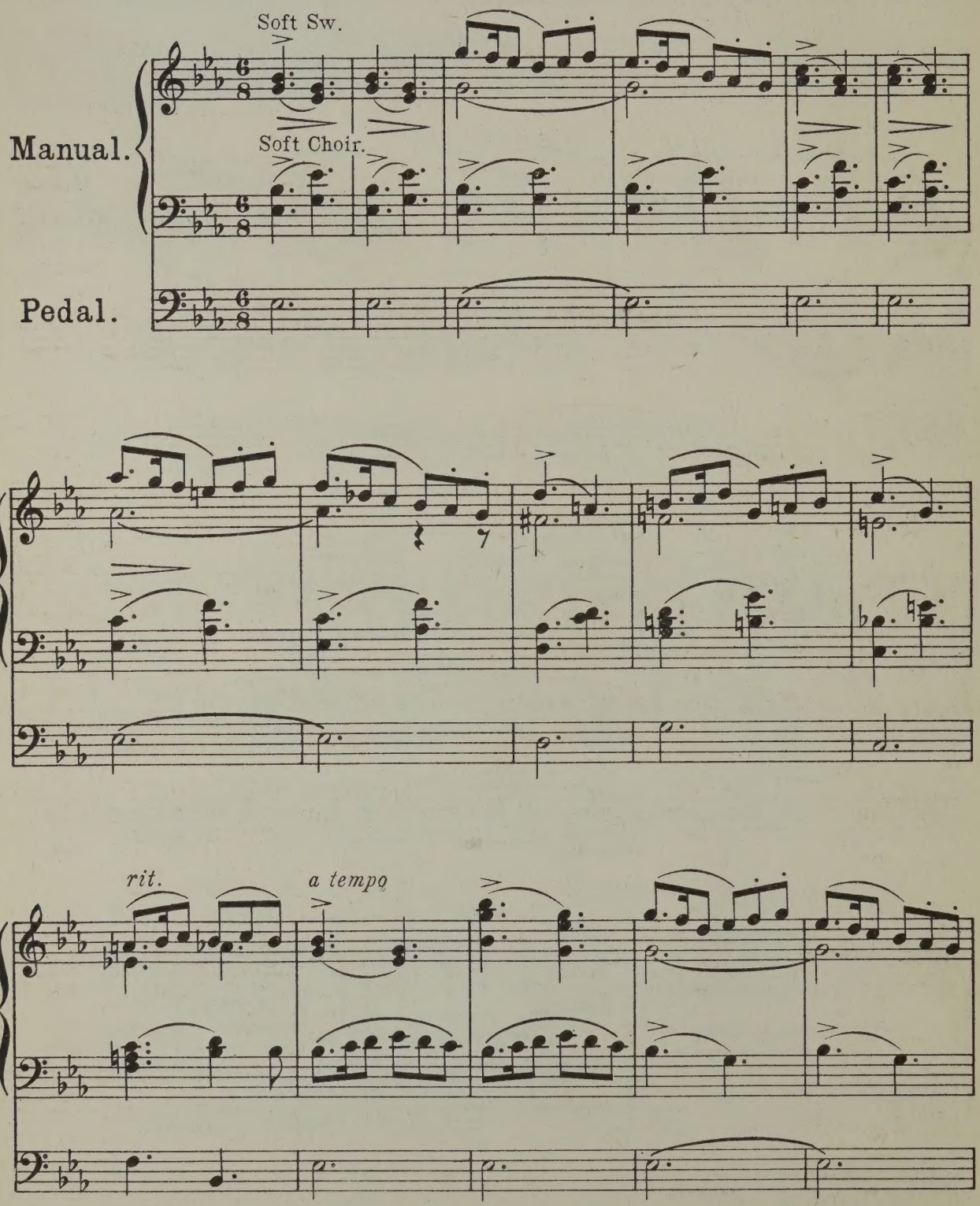

Gt.
Sw.
rall. e dim.

Inscribed to Mrs C. V. Faviel. (Blackheath.)

No 12.

Slumber Song.

GEORGE F. VINCENT.



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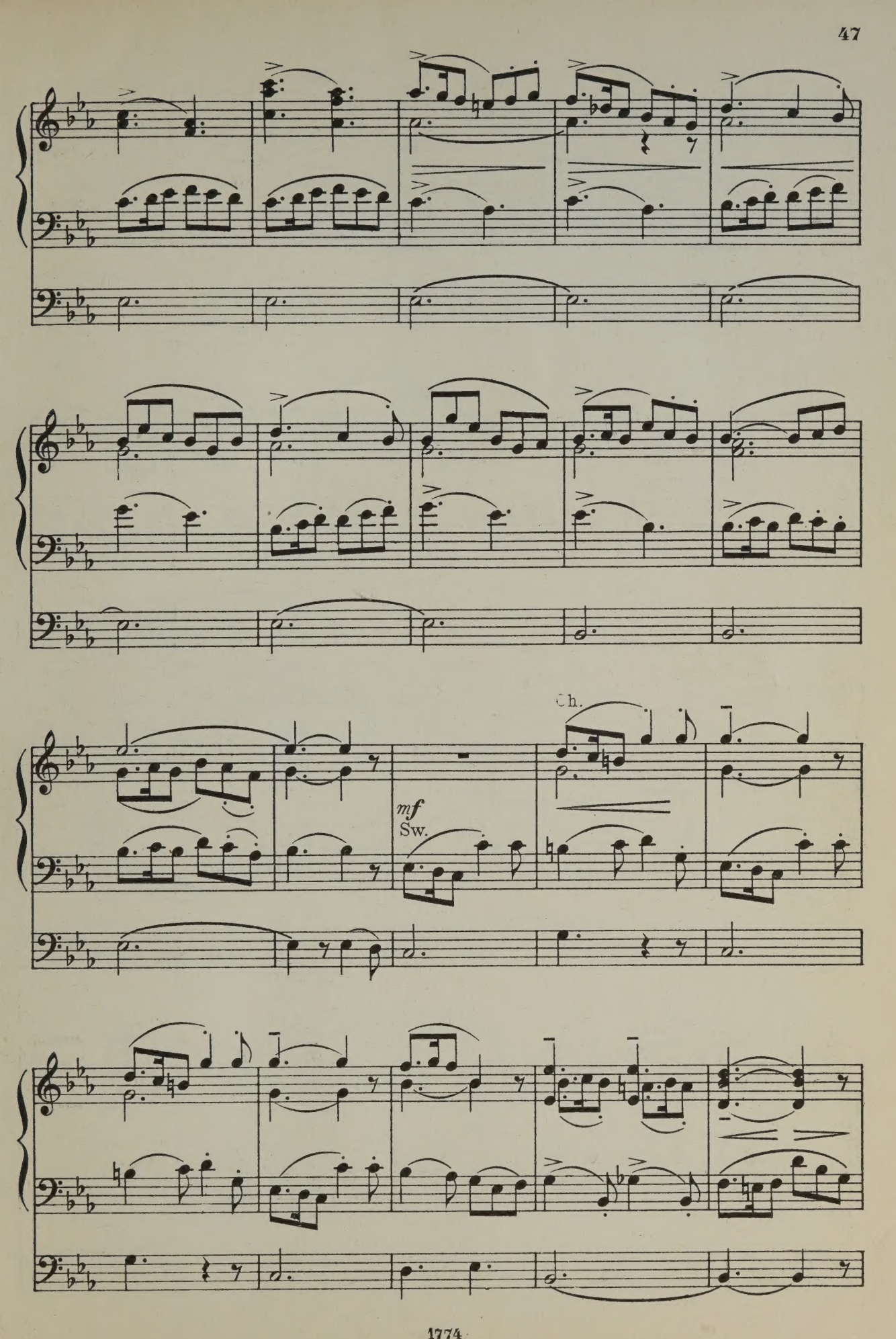

Ch.
mf
Sw.

all on Swell

mf

f

Sw.

Gt.

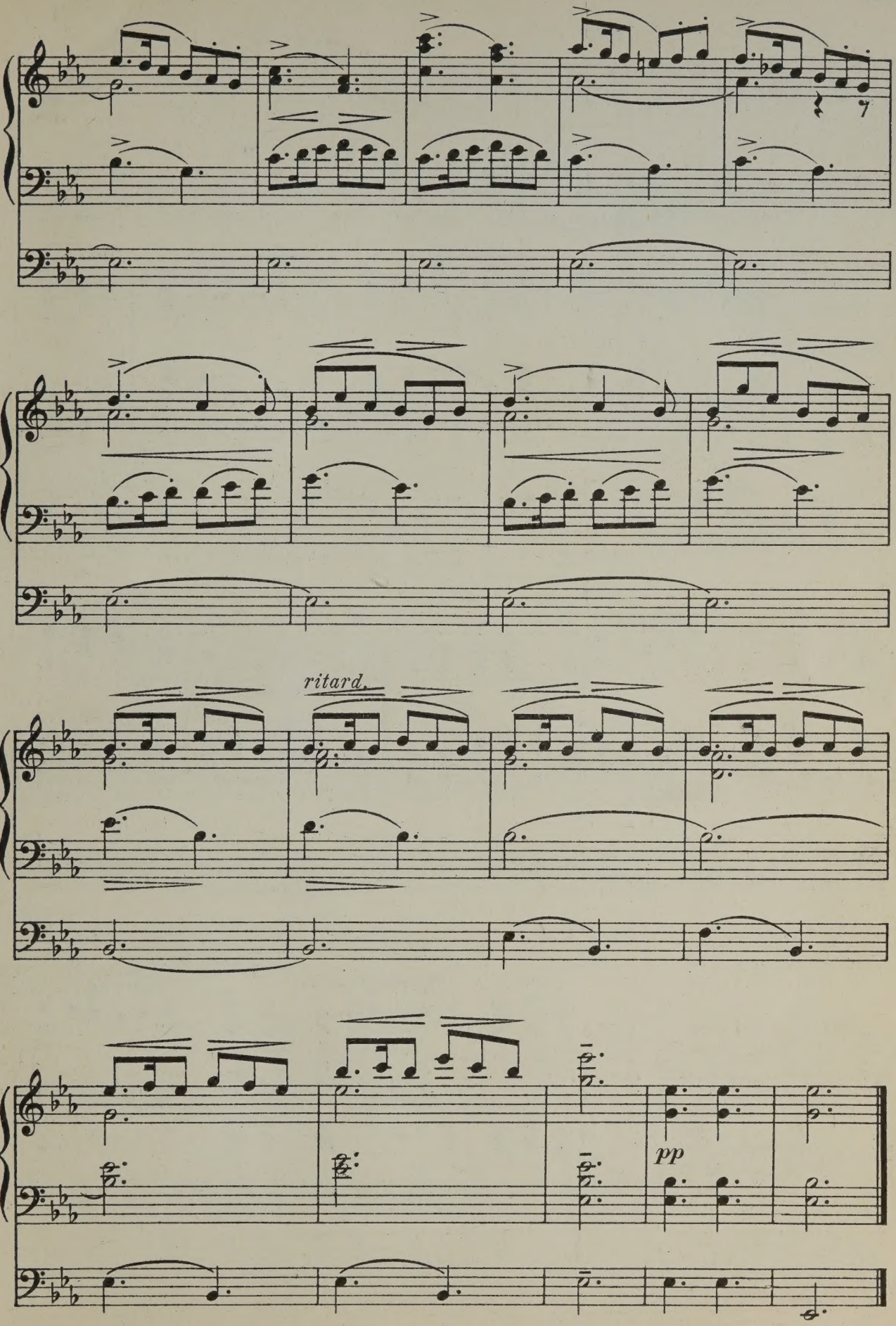
Sw.

ritard.

p

a tempo
Sw.

p
Ch.


ritard.
pp

Dedicated to E. J. Smith, Esq. (Catford.)

No 13.

Postlude in D.

Pomposo.

GEORGE F. VINCENT.

Manual.

f

Great.

Pedal.

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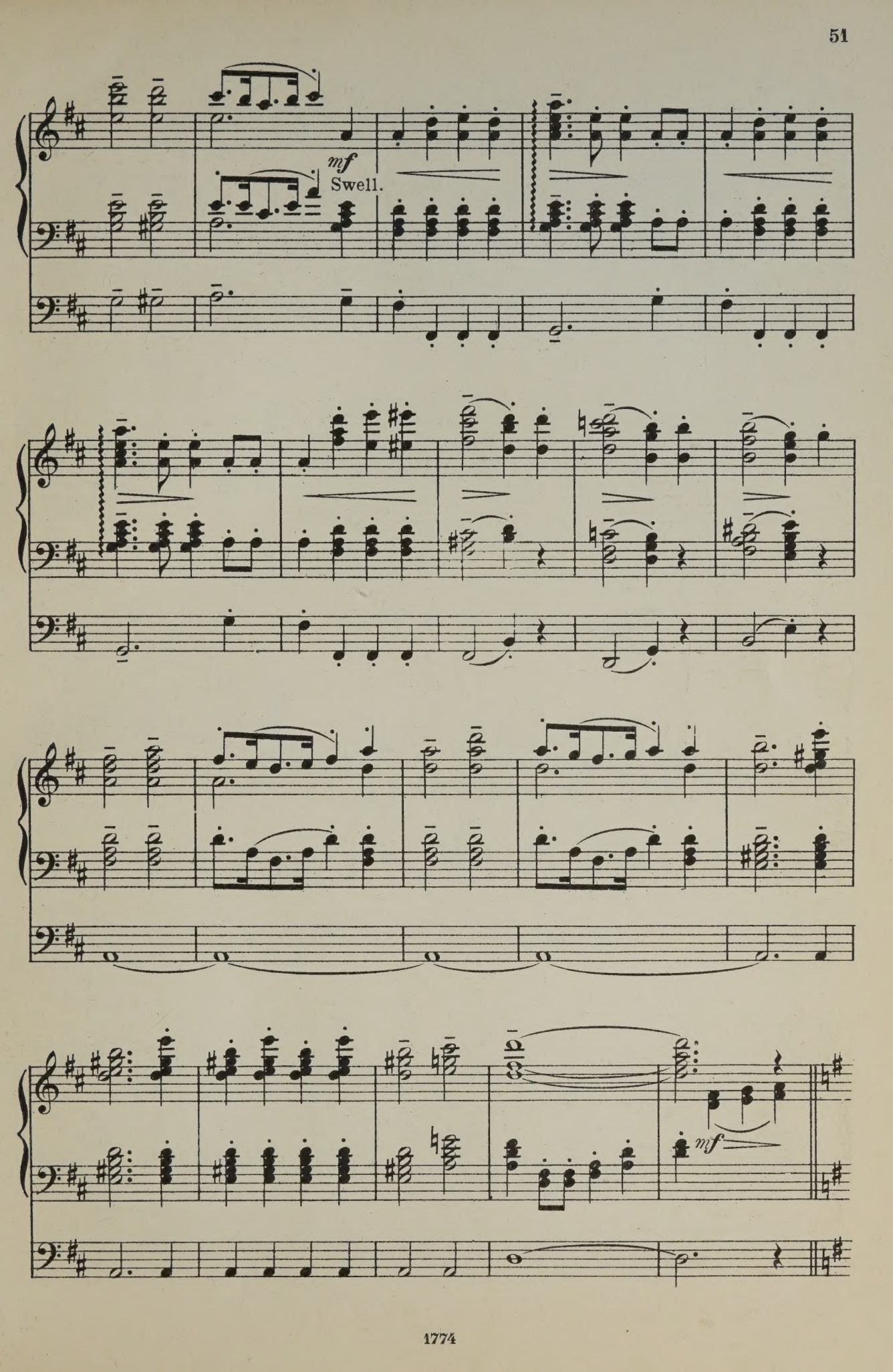
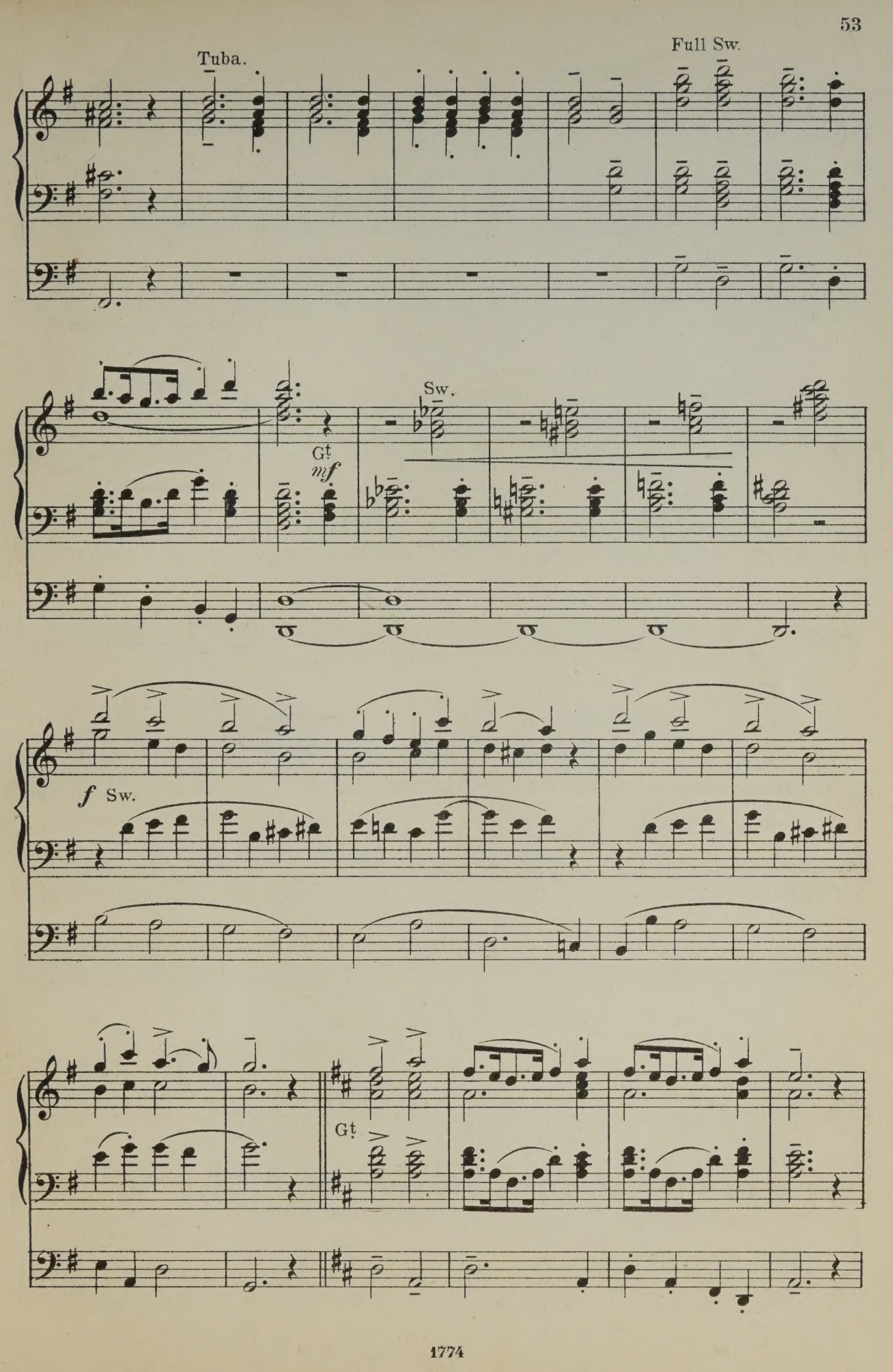
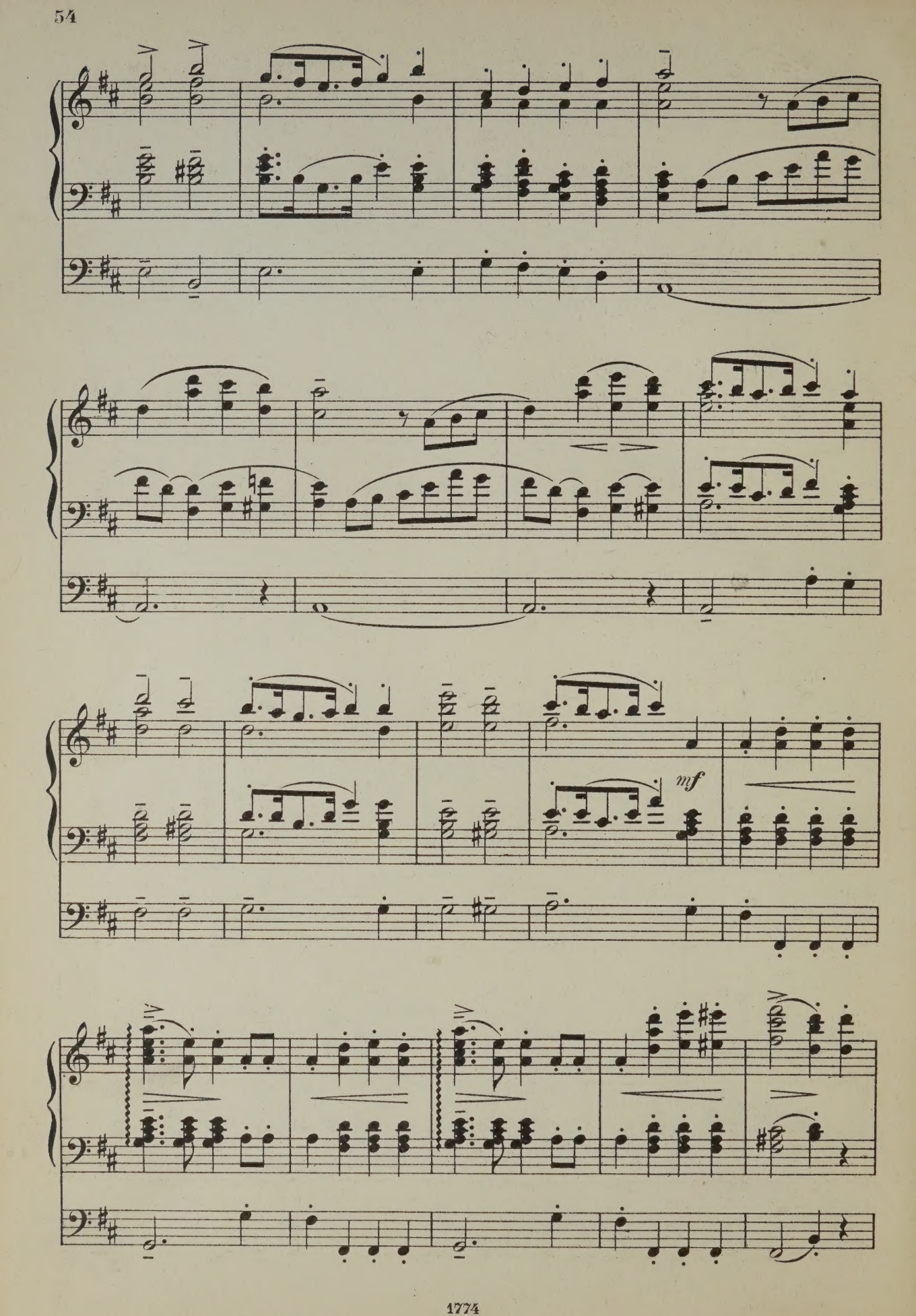

mf
Swell.
mf

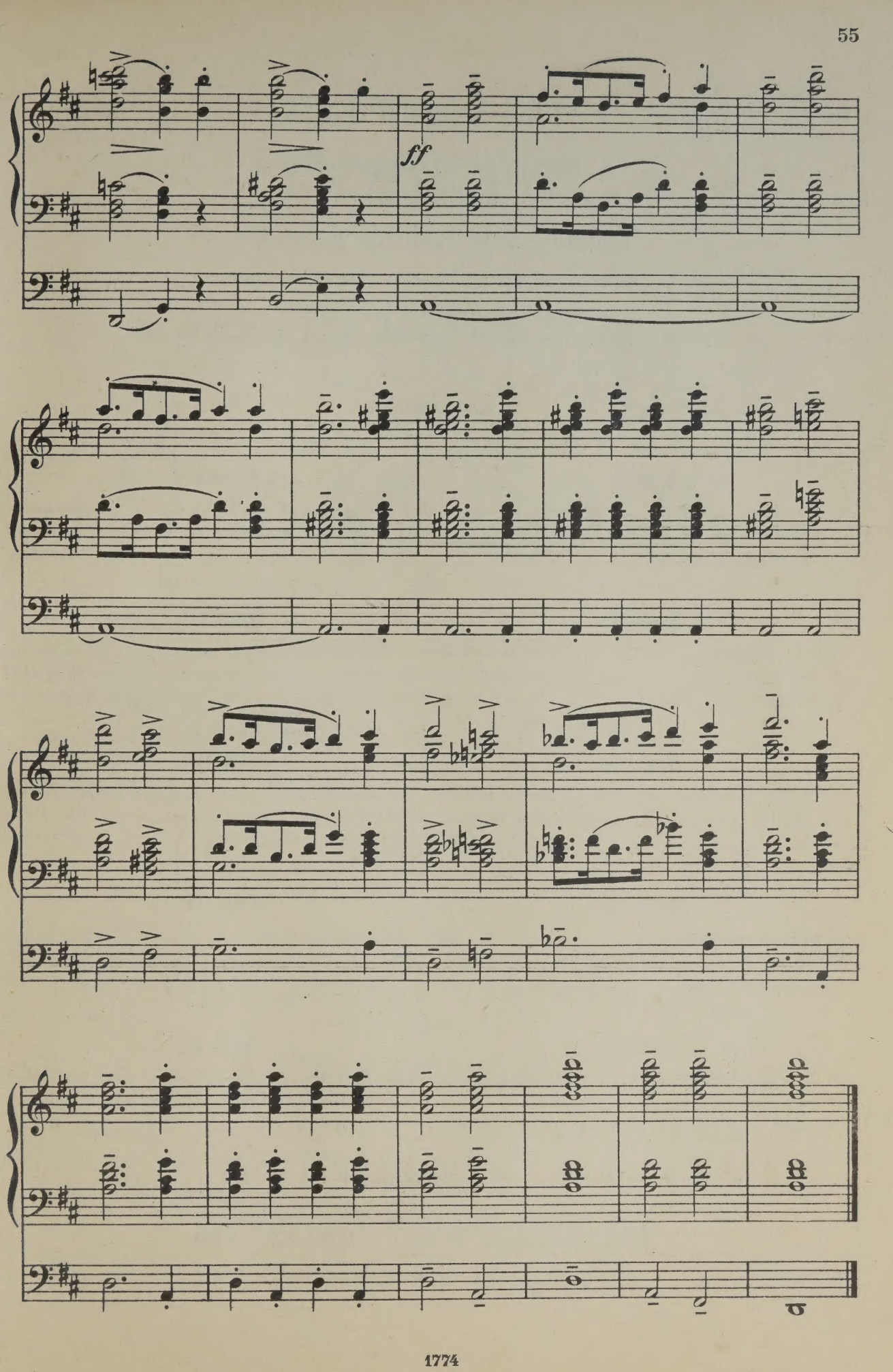
Swell.
mf

Sw.
Gt.

Tuba or Reeds only
ff
Full Swell (closed)


Tuba.
Full Sw.
Sw.
Gt
mf
f Sw.
Gt


mf


ff

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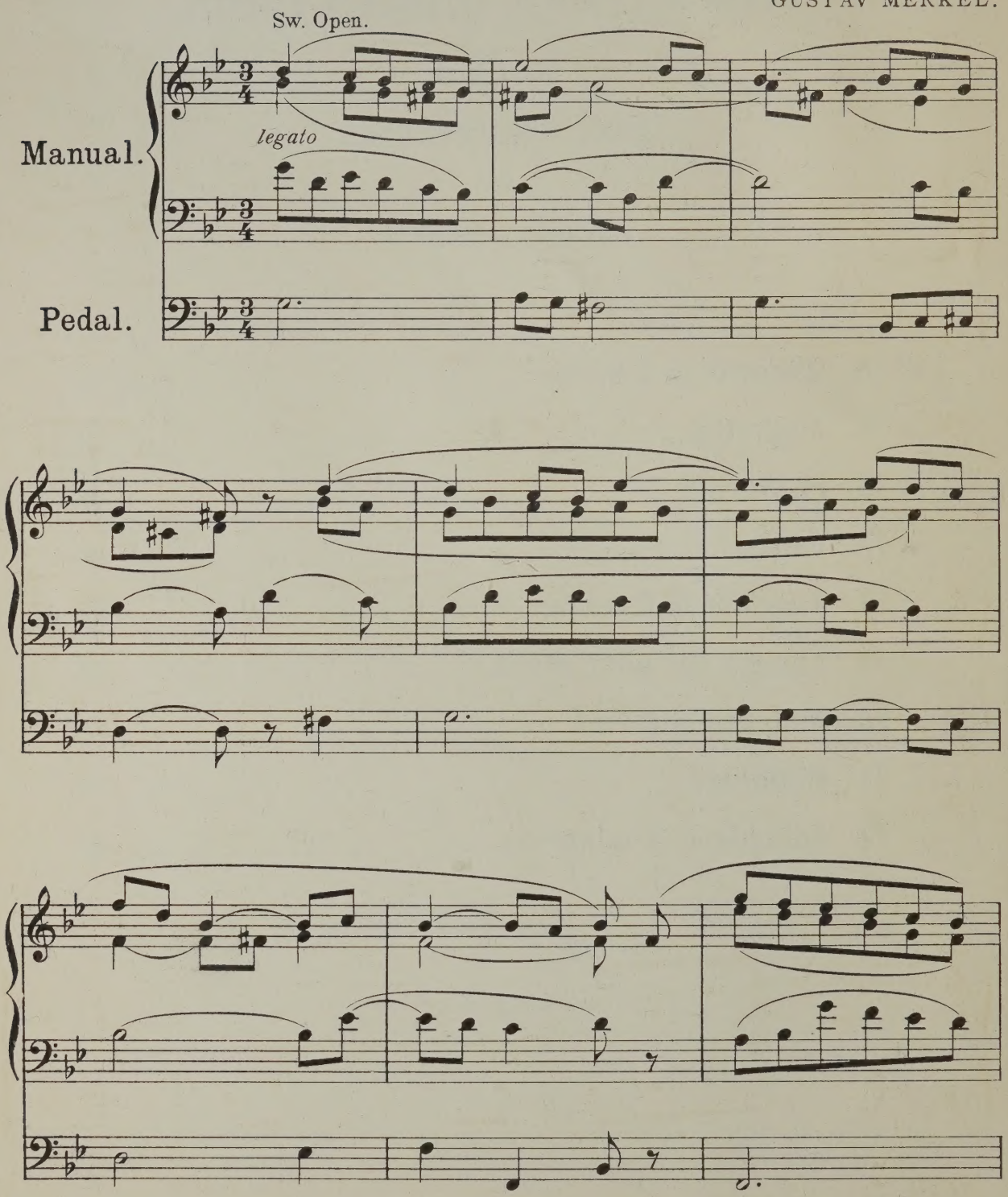
Gustav Merkel.

Nº 14.	Andante in G minor	Page 56
„ 15.	Fughetta	„ 58
„ 16.	Pastorale	„ 60
„ 17.	Fugue	„ 62
„ 18.	Andante in G major	„ 65
„ 19.	Adagio for soft stops	„ 66
„ 20.	Andante in B flat	„ 68
„ 21.	Moderato	„ 70
„ 22.	Andante in A minor	„ 73

No. 14.

Andante.

GUSTAV MERKEL.



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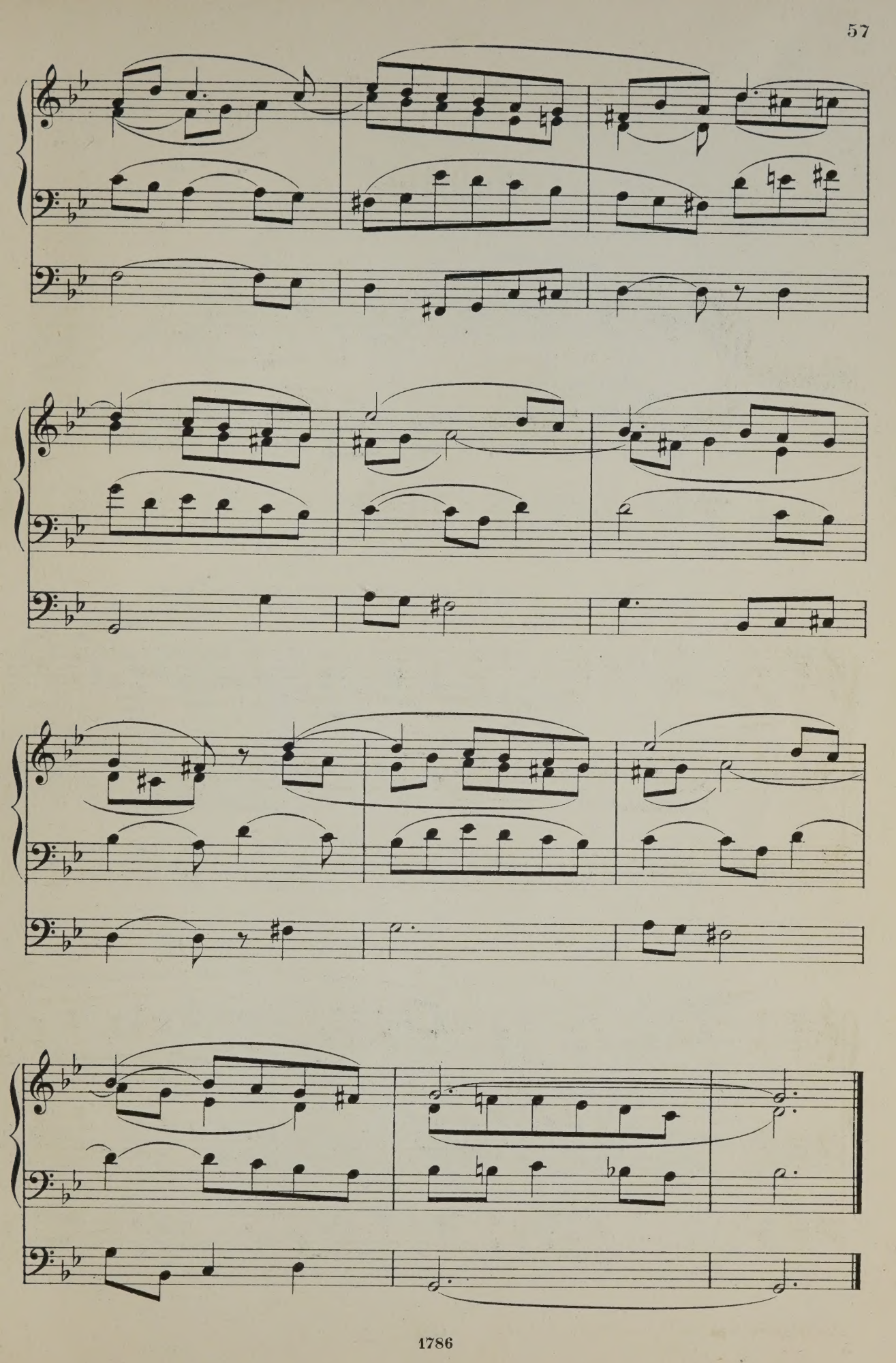
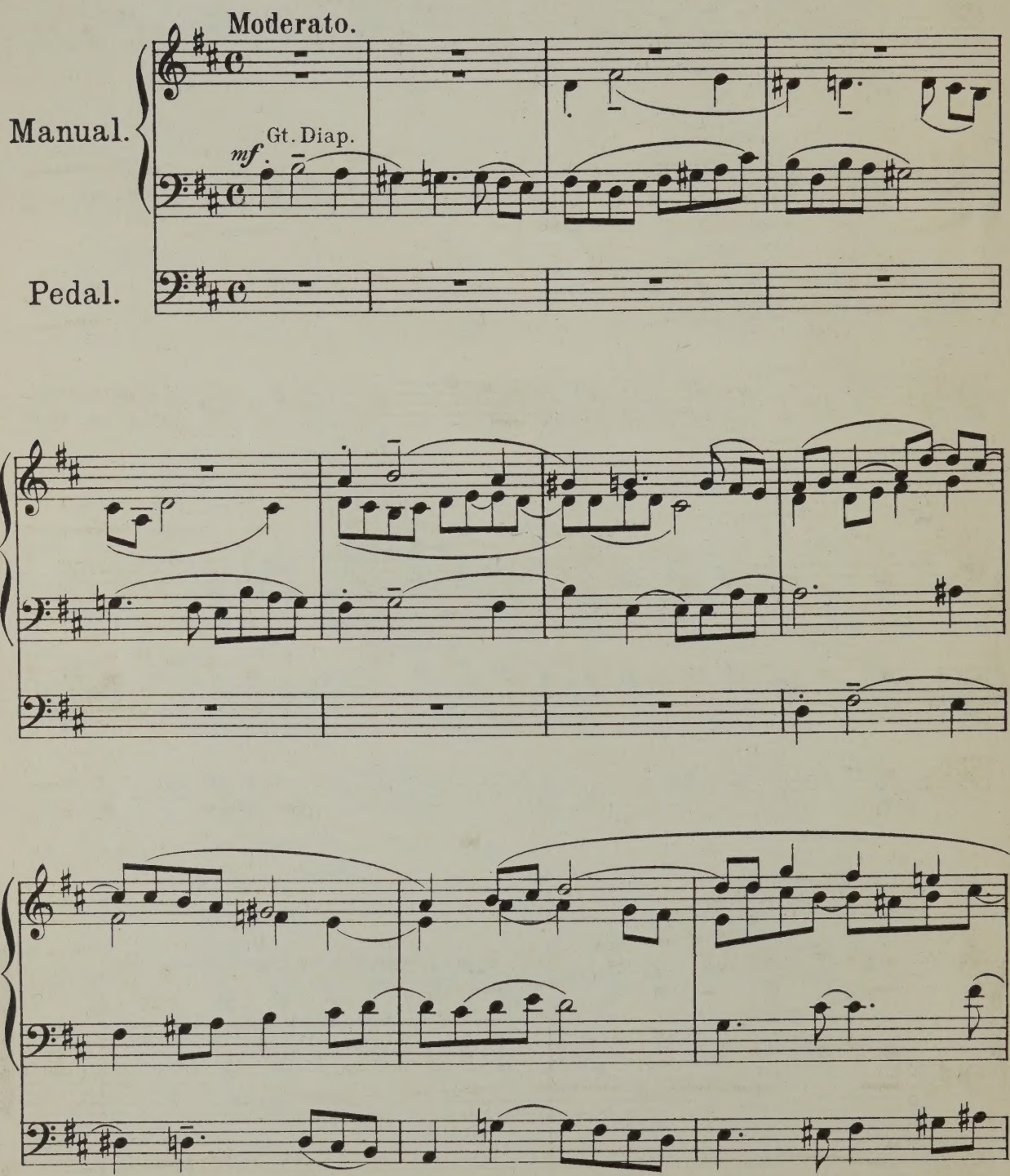
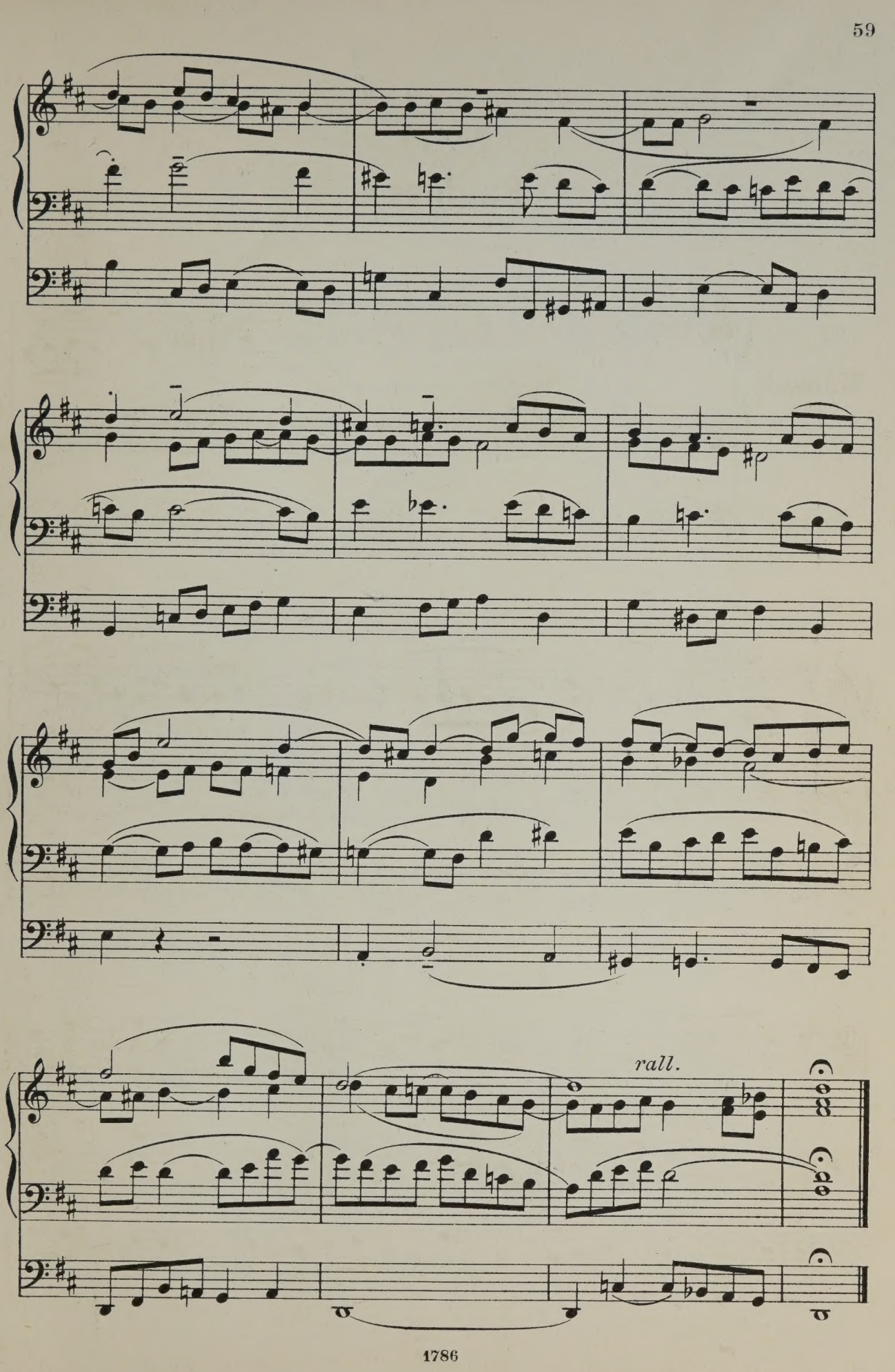


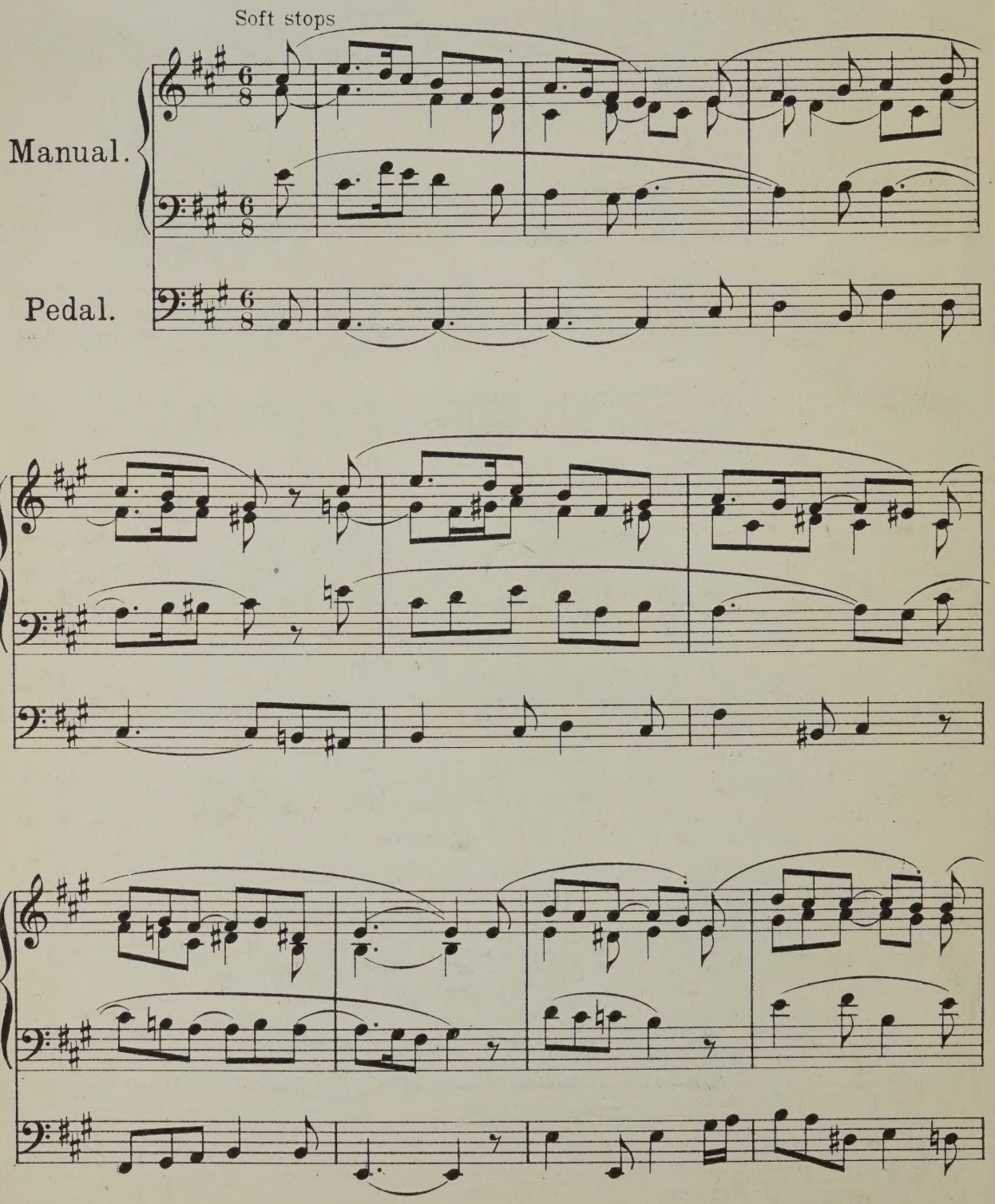
№ 15.

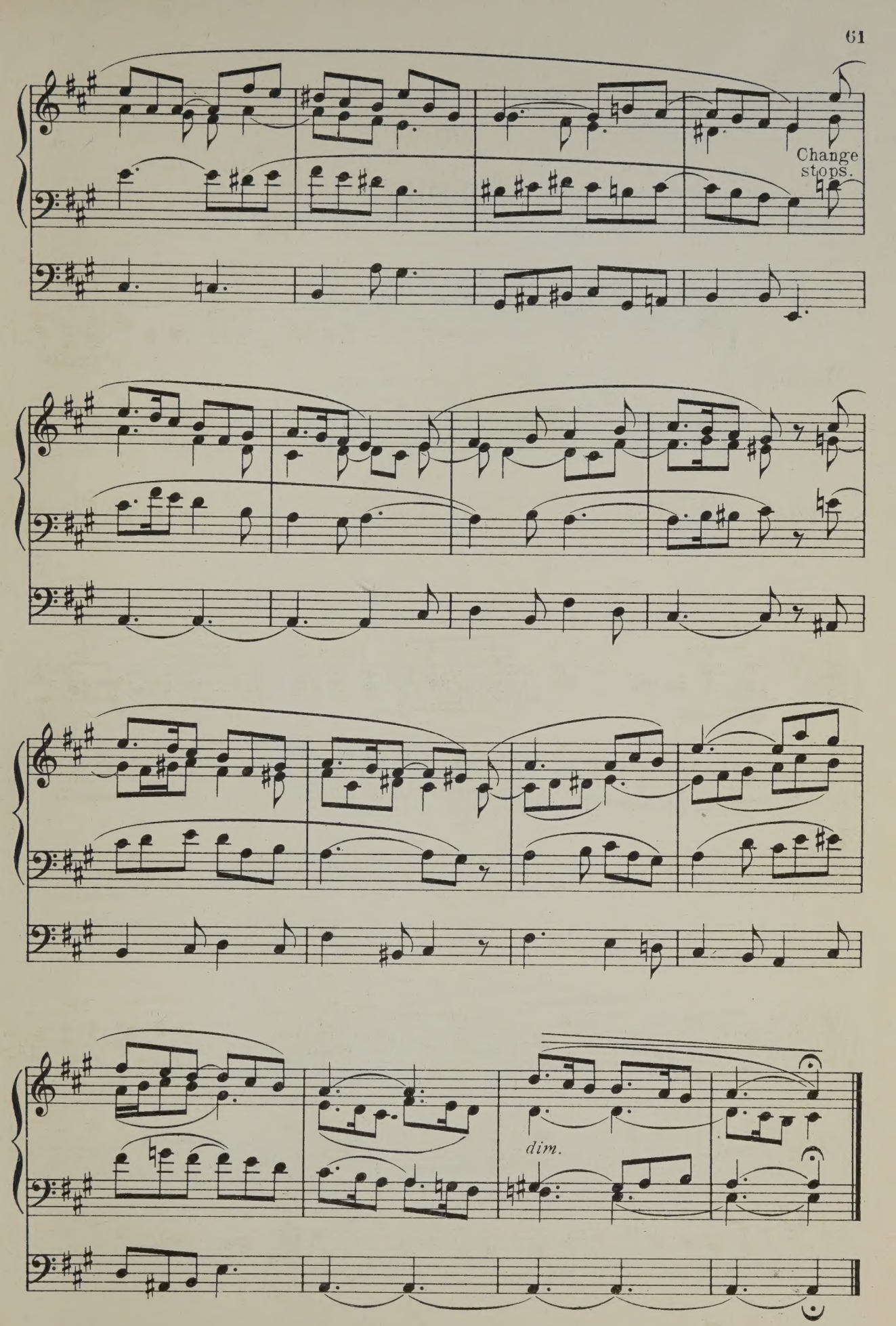
Fughetta.




rall.

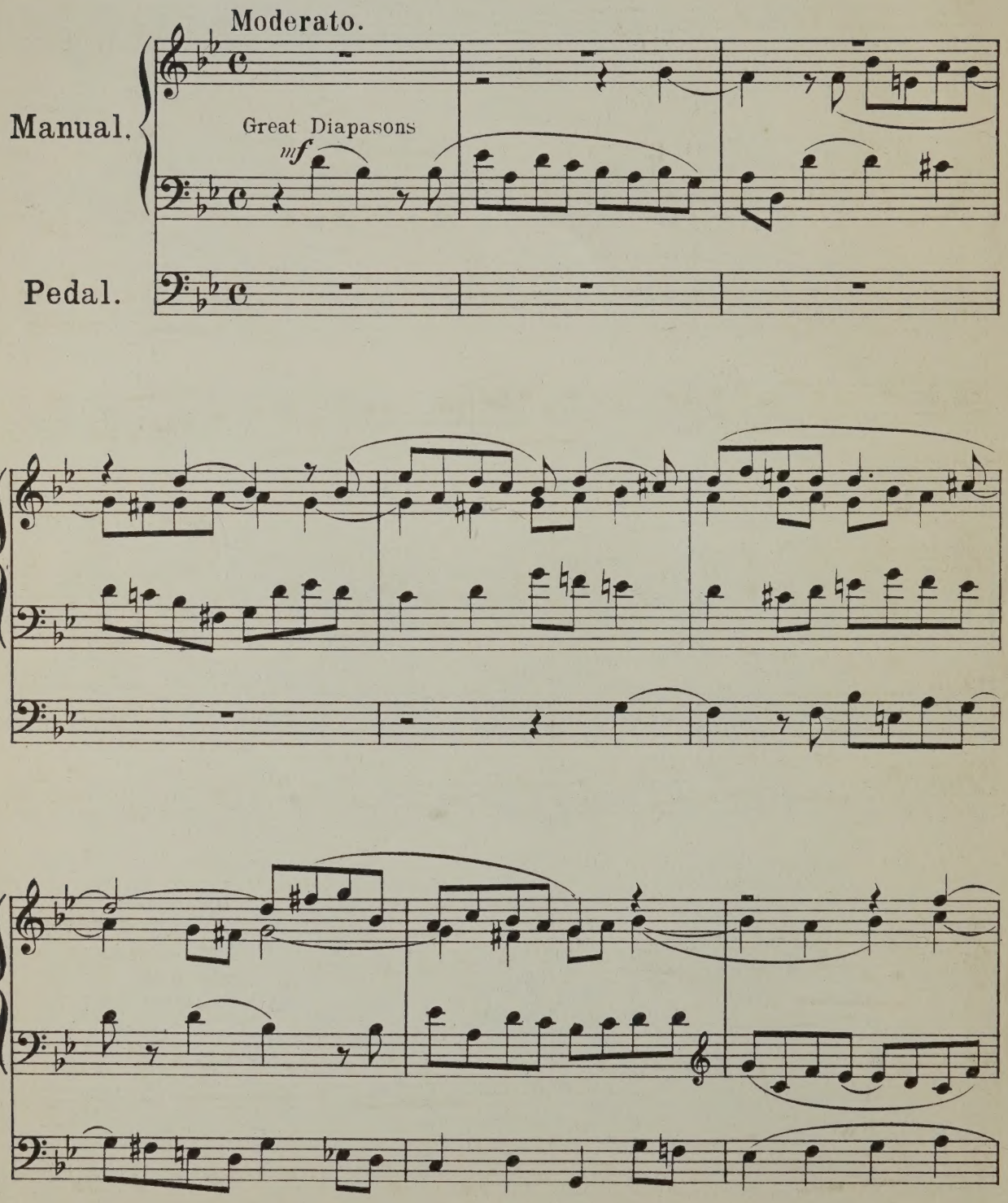
No. 16.
Pastorale.

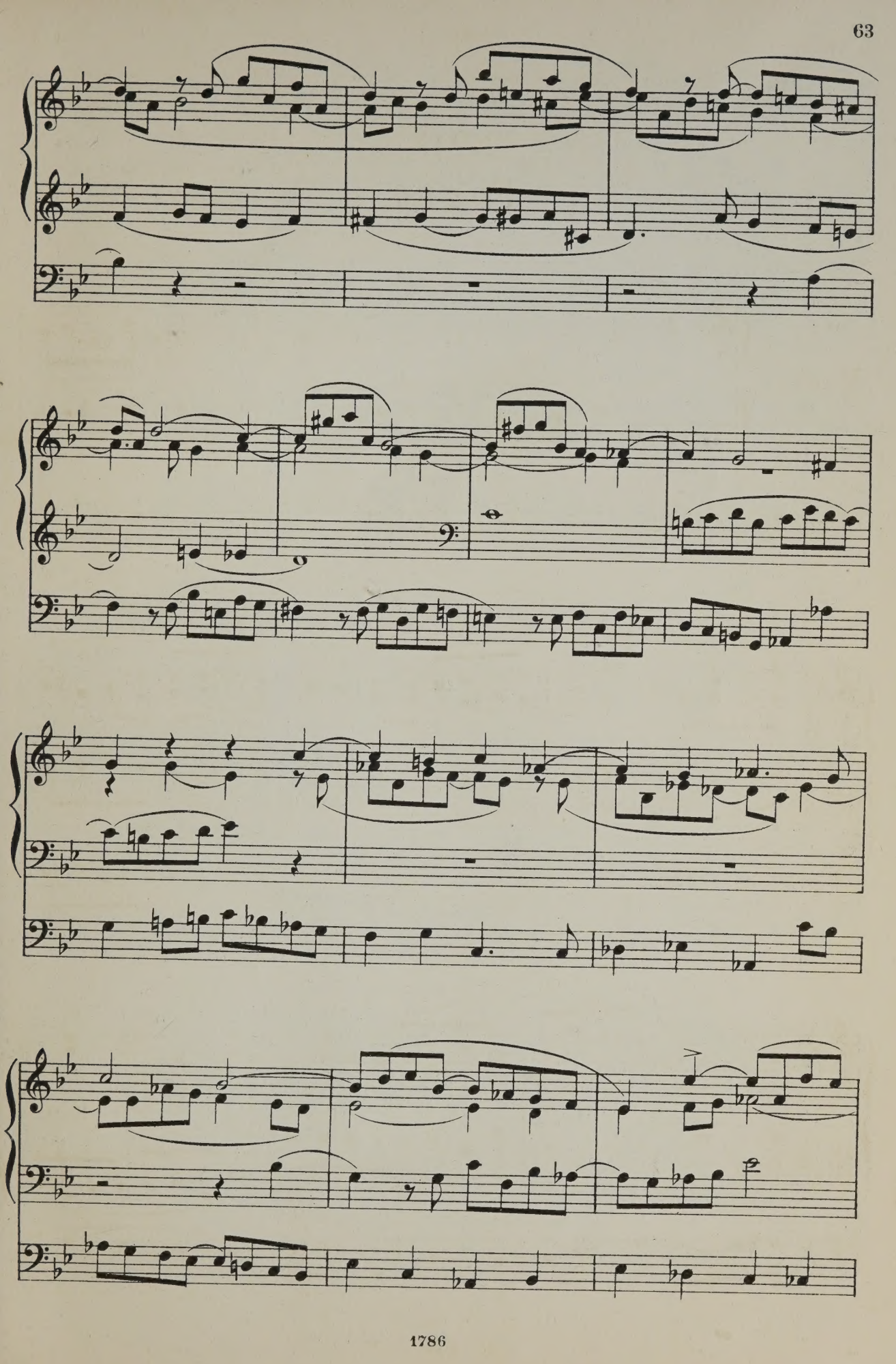


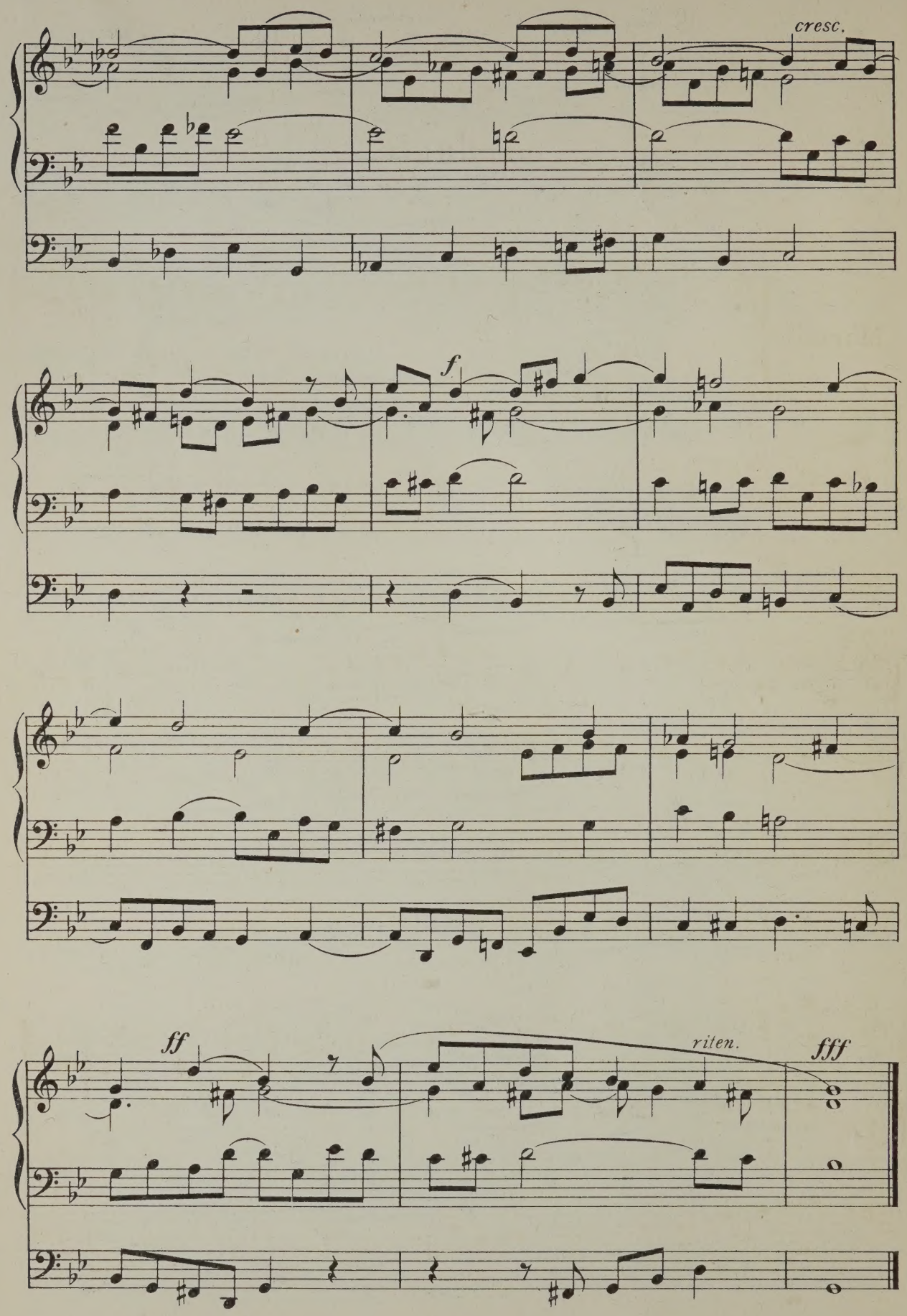

Change stops.
dim.

No. 17.

Fugue.

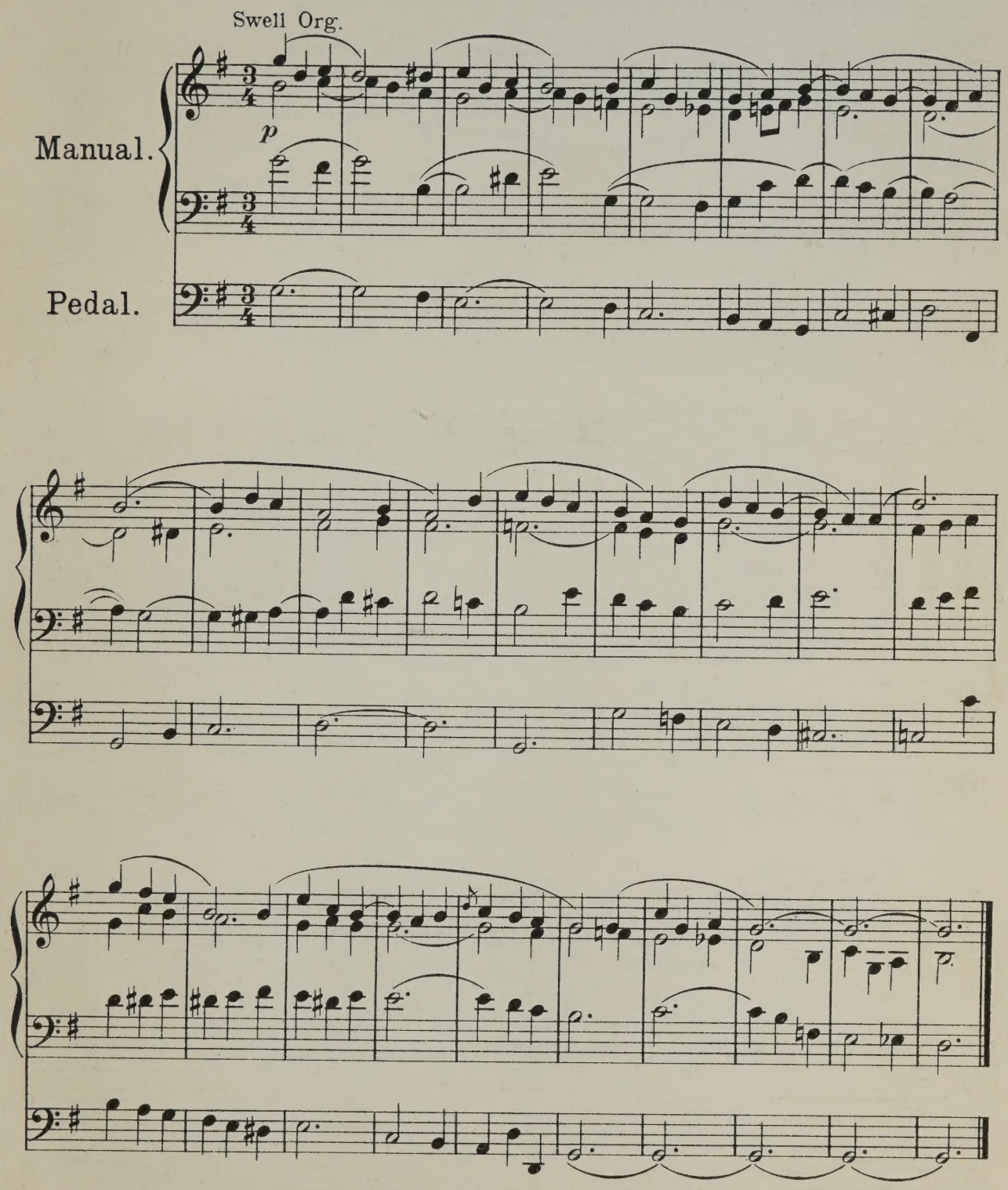





cresc.
f
ff
riten.
fff

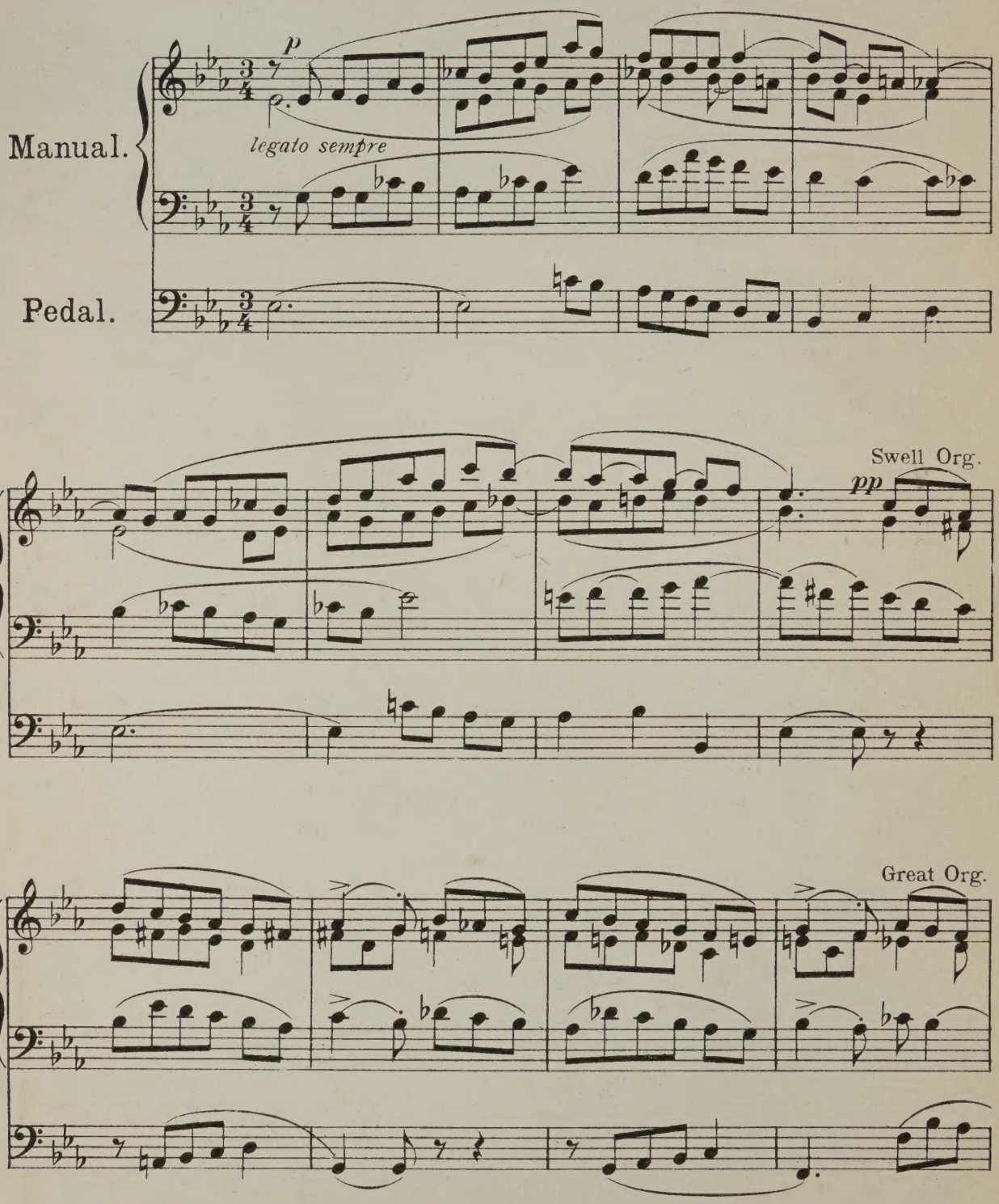
No. 18.

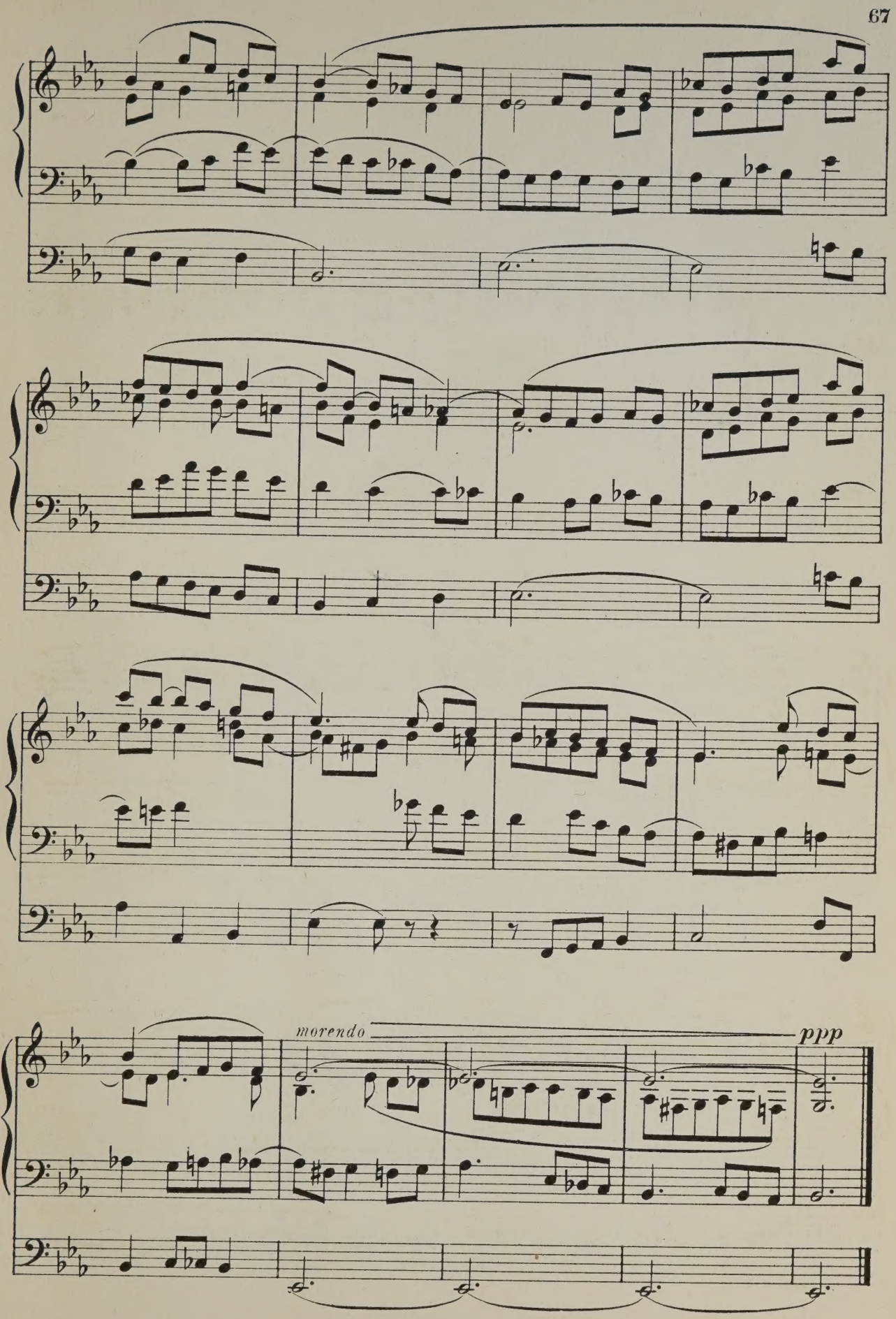
Andante.



No. 19.

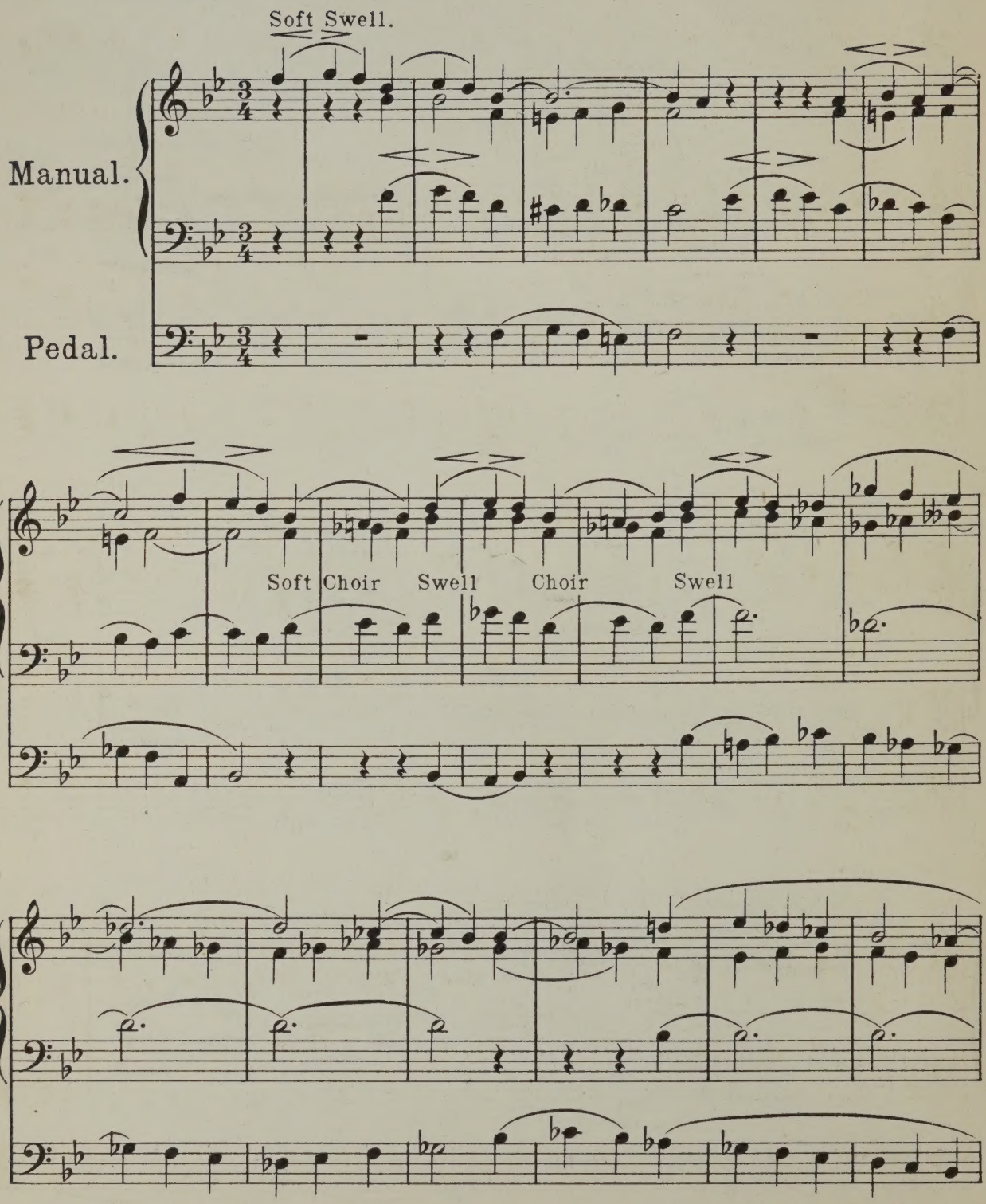
Adagio for soft stops.

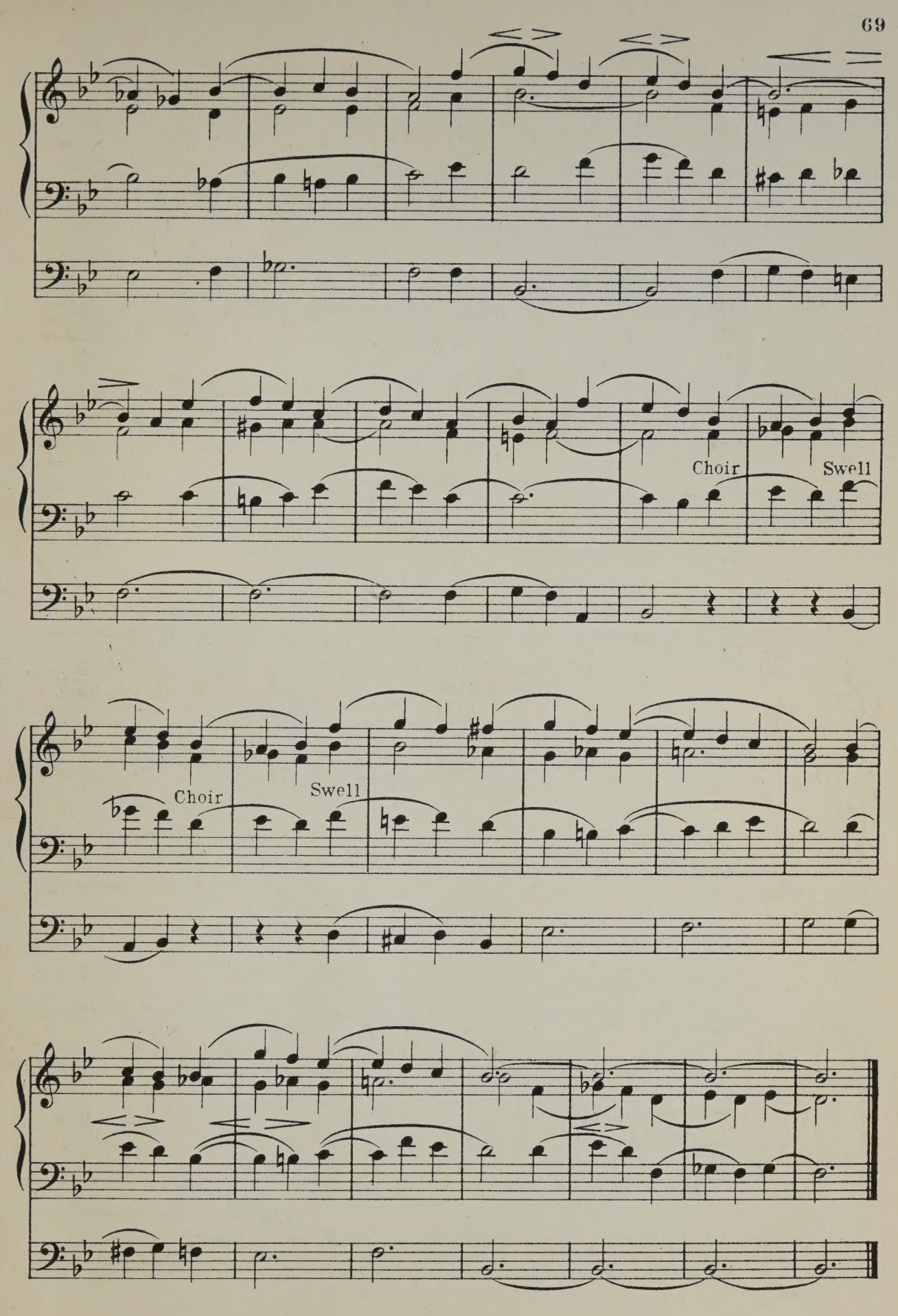



morendo
ppp

No. 20.

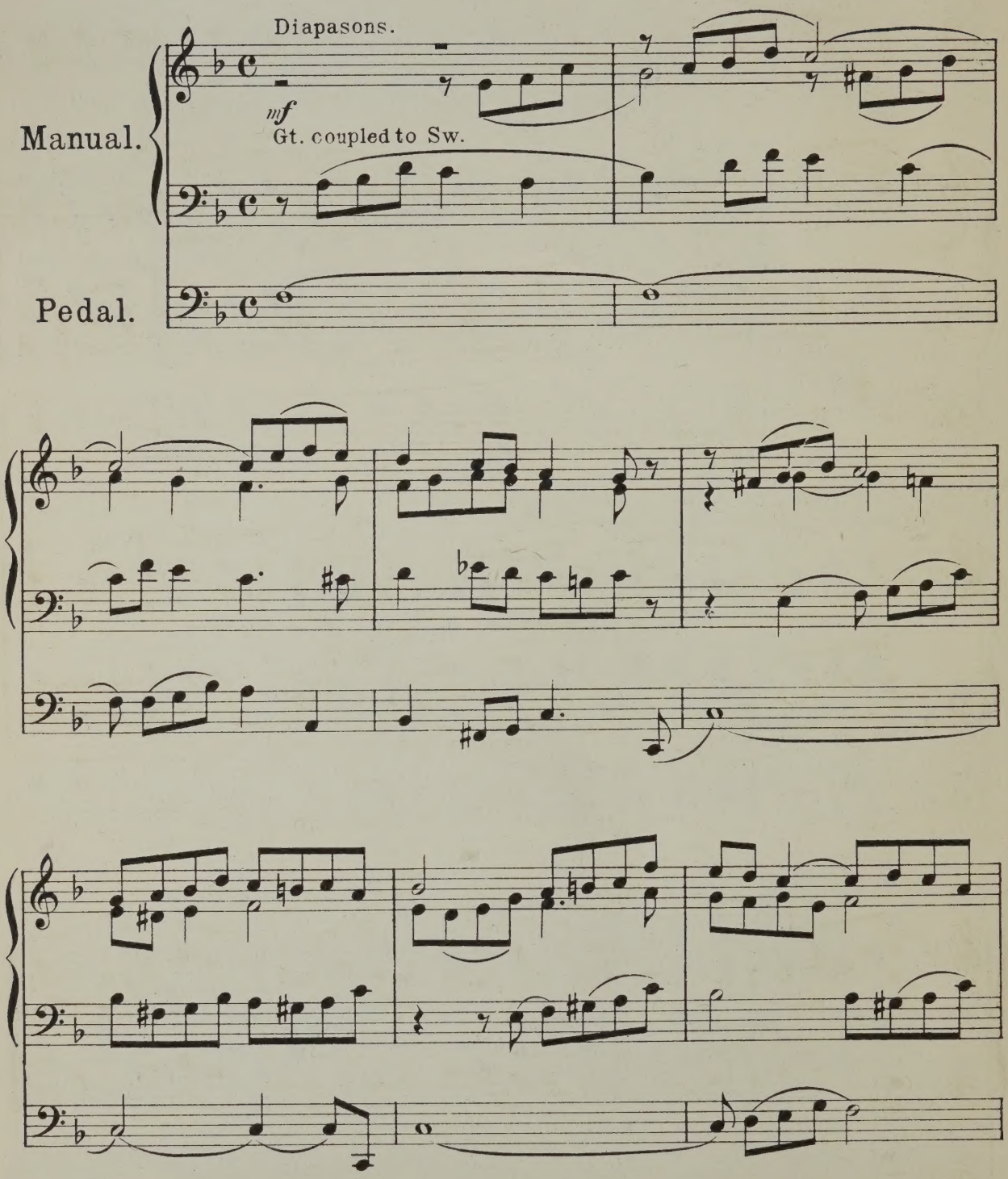
Andante.

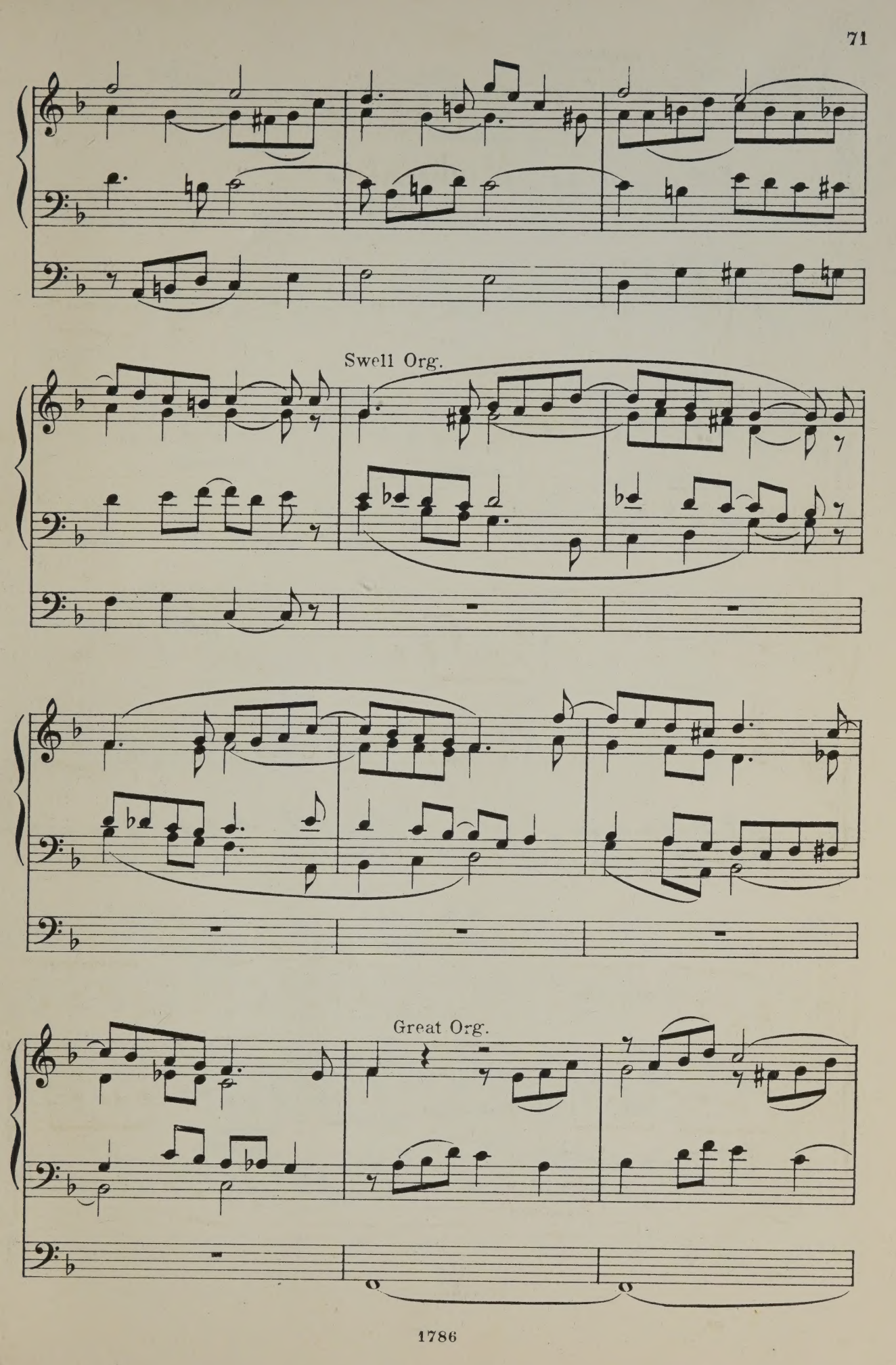


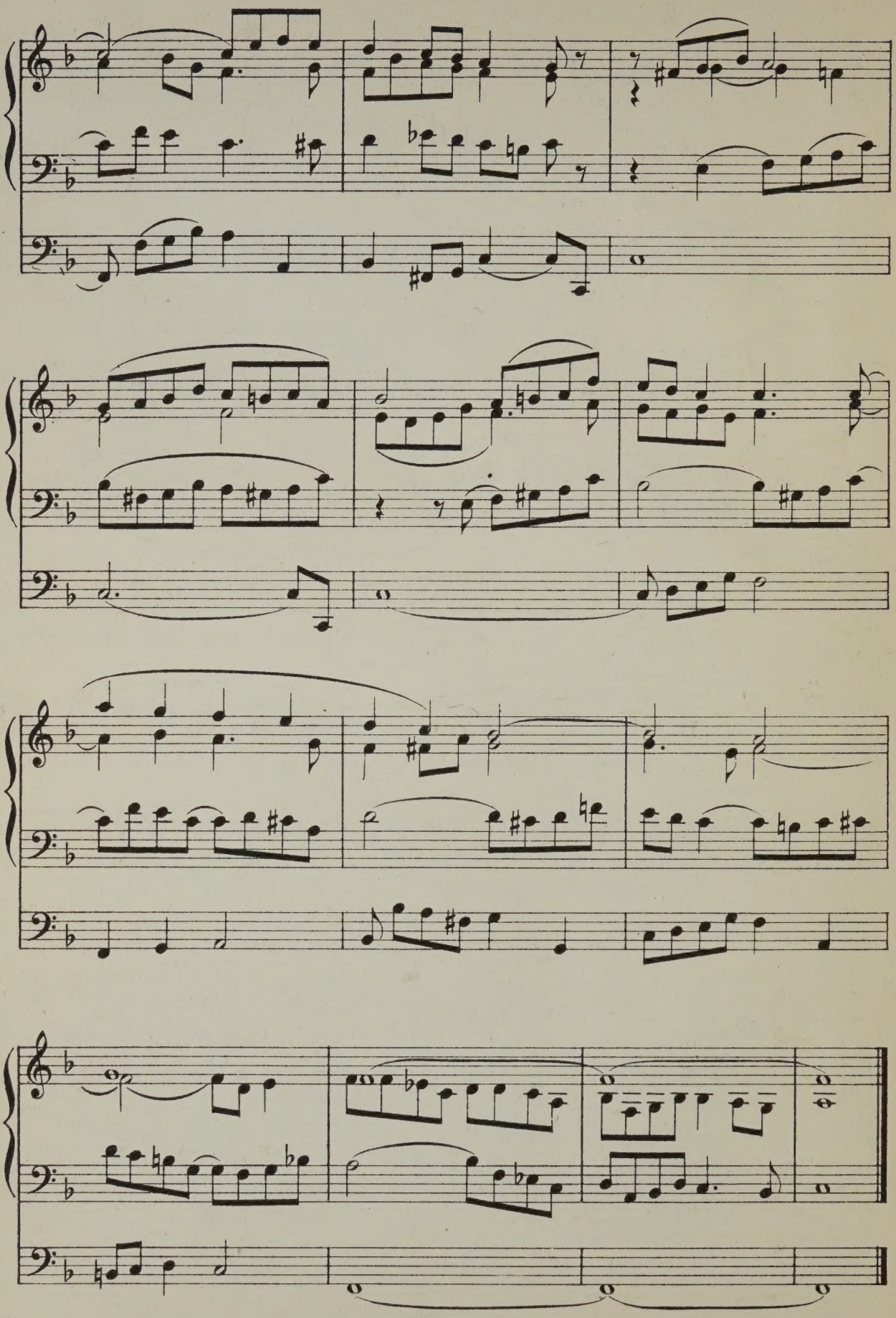

Choir
Swell
Choir
Swell

No. 21.

Moderato.

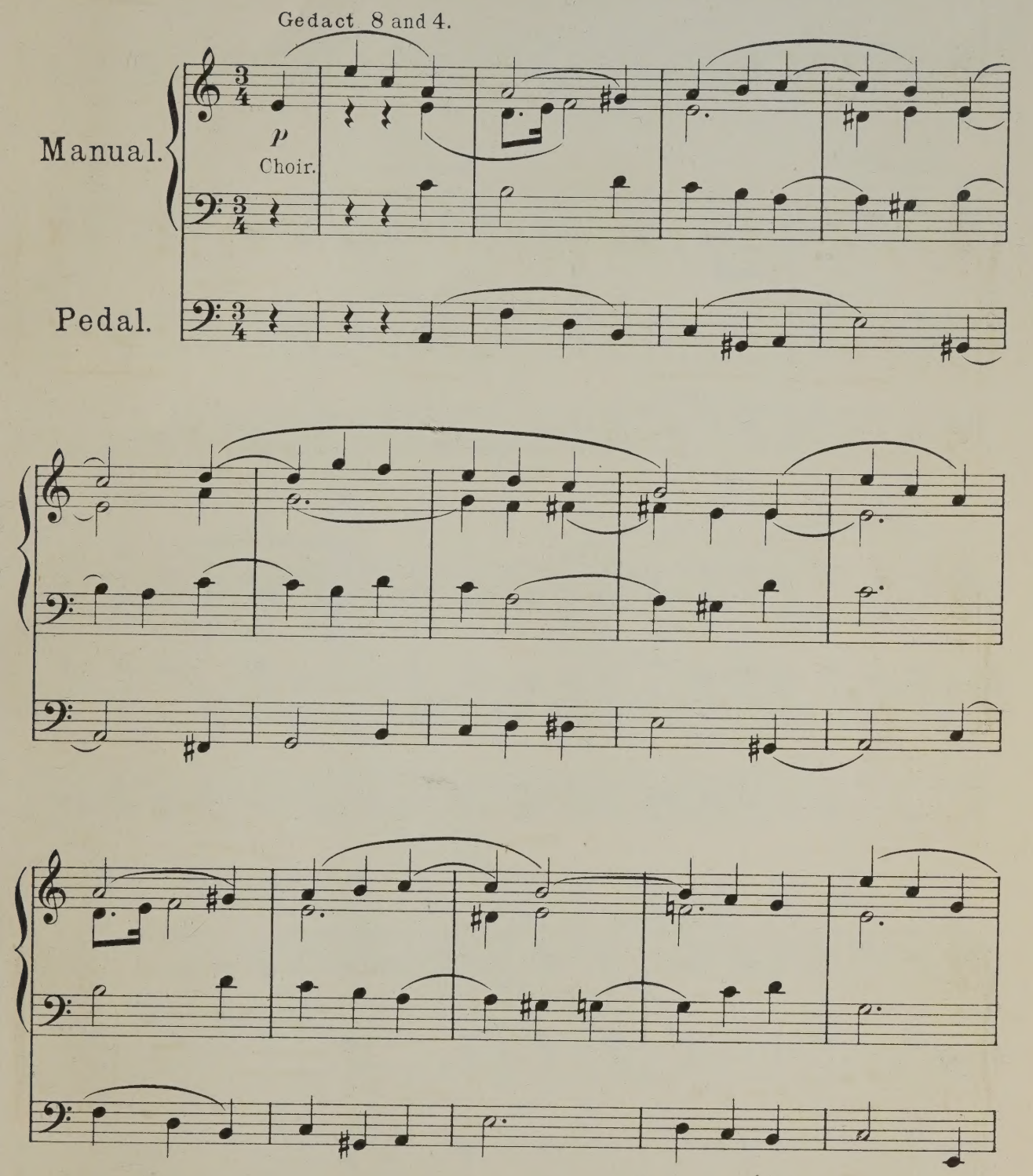


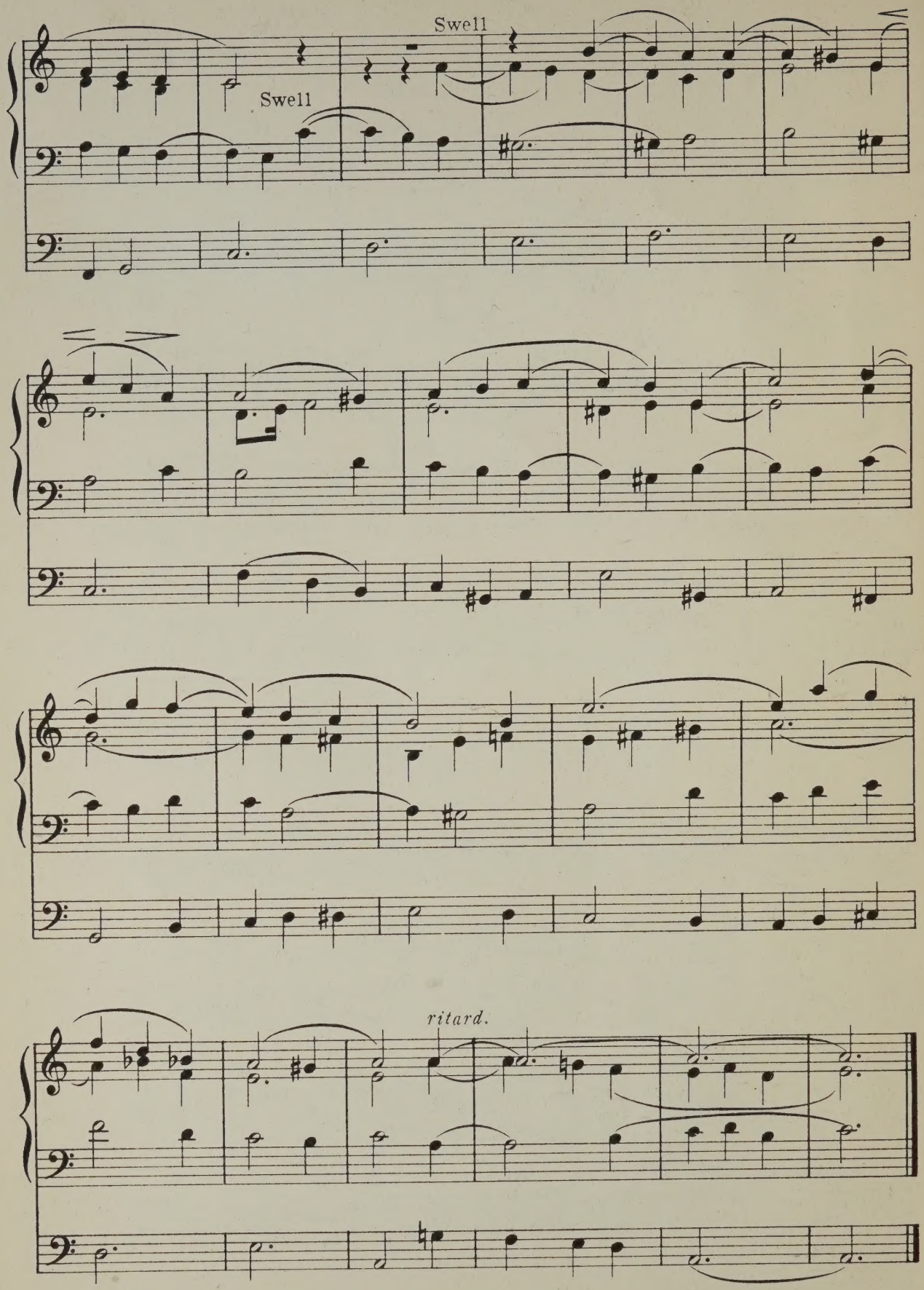

Swell Org.
Great Org.



No. 22.

Andante.




Swell
Swell
ritard.

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CONTENTS.

		Page
Nº 23. Postlude in D minor	Selmar Müller	75
Nº 24. Concluding Voluntary for two manuals	Dr. W. Volckmar	80
Nº 25. Fugiertes Nachspiel	Karl Seeger	83
Nº 26. Postlude in E minor	J. C. Weber	86
Nº 27. Movement for Diapasons	S. H. Bodenschatz	89

1944

A collection of Voluntaries suitable for Church use.

Edited by CHARLES VINCENT, Mus: Doc: Oxon.

Cathedral Postludes.

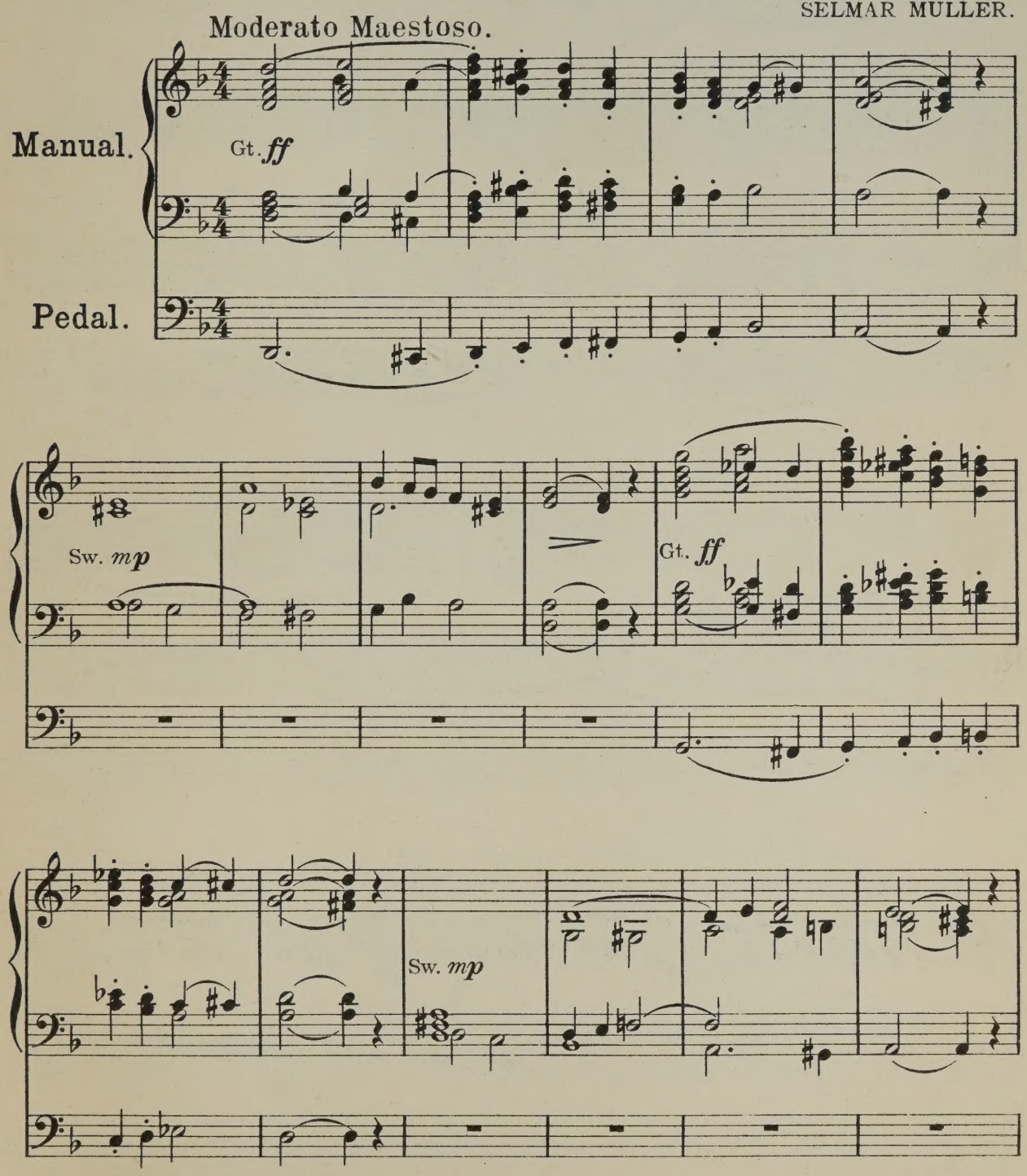
(First selection.)

Gt. Full.
Sw. 8, 4 & Oboe.
Ped. 16 & 8 with Great coup.

No. 23.

Postlude in D Minor.

SELMAR MÜLLER.



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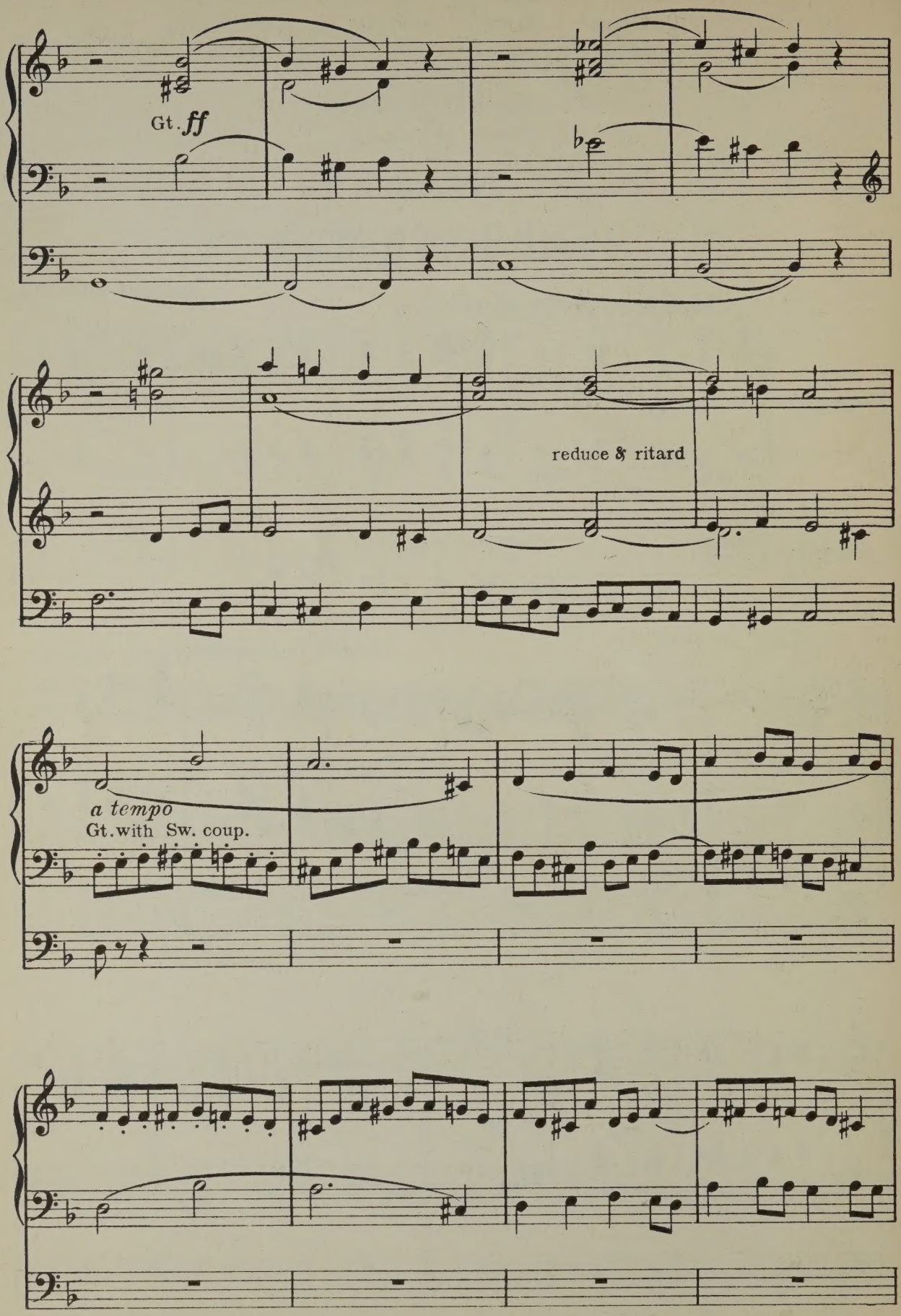
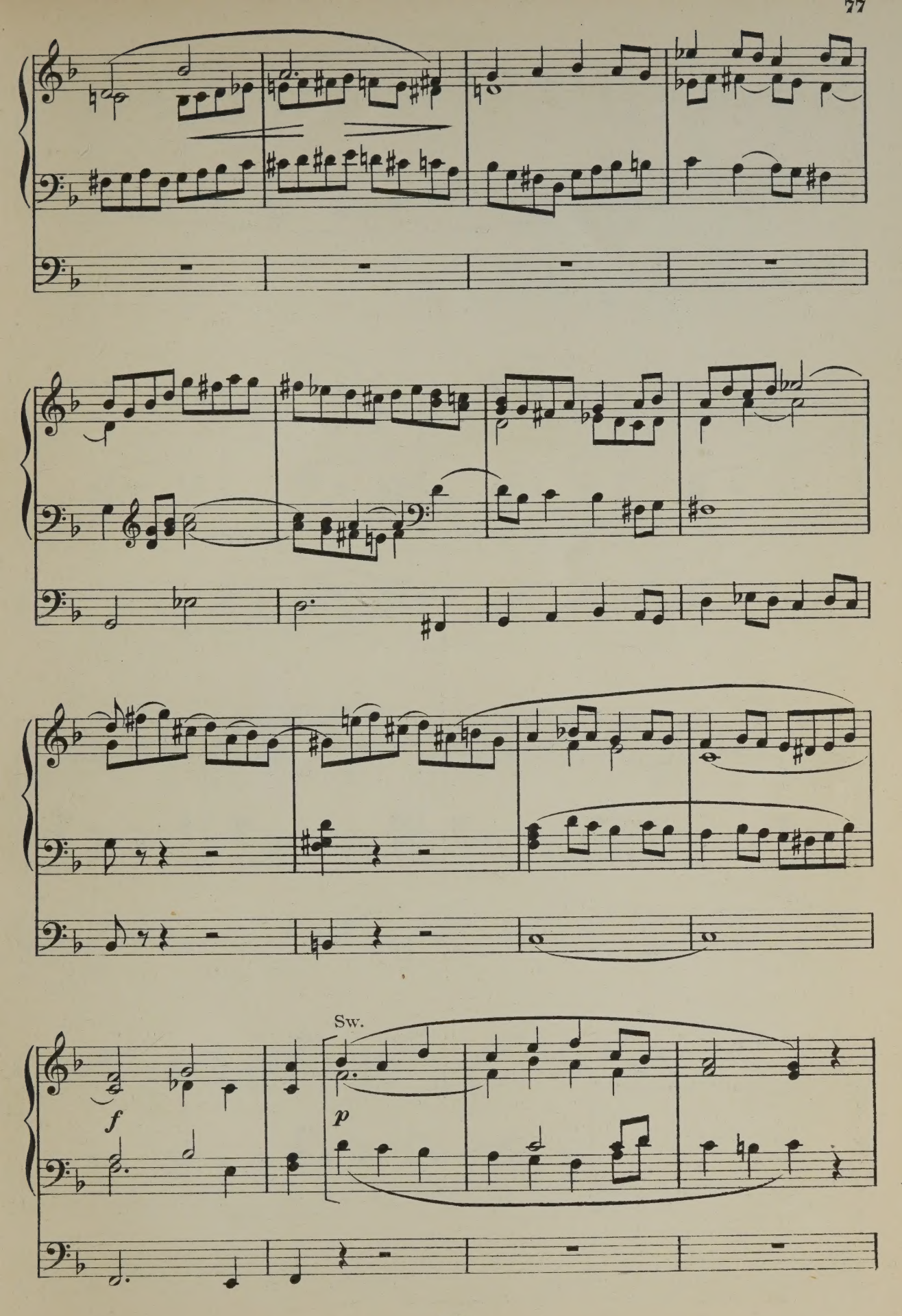
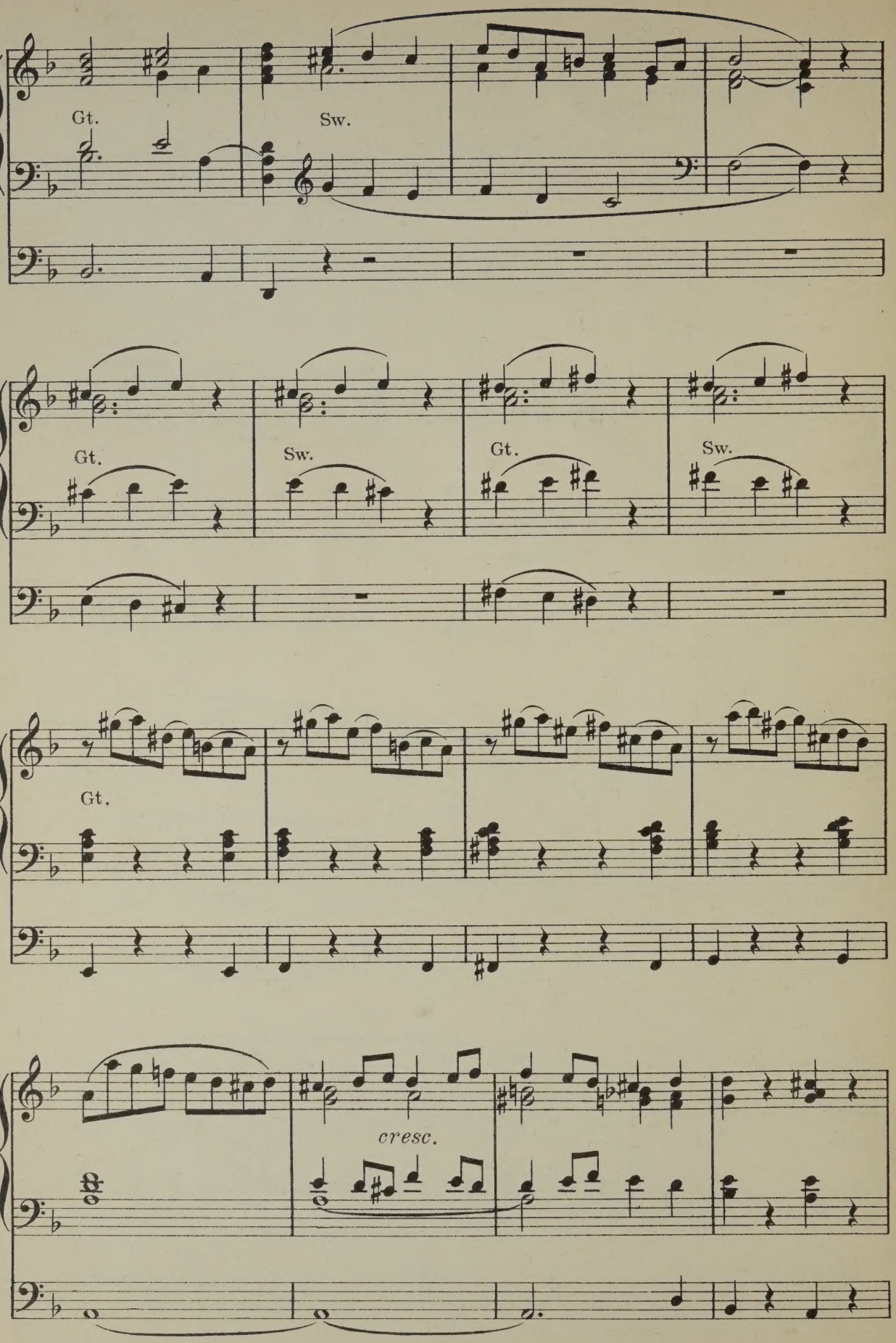
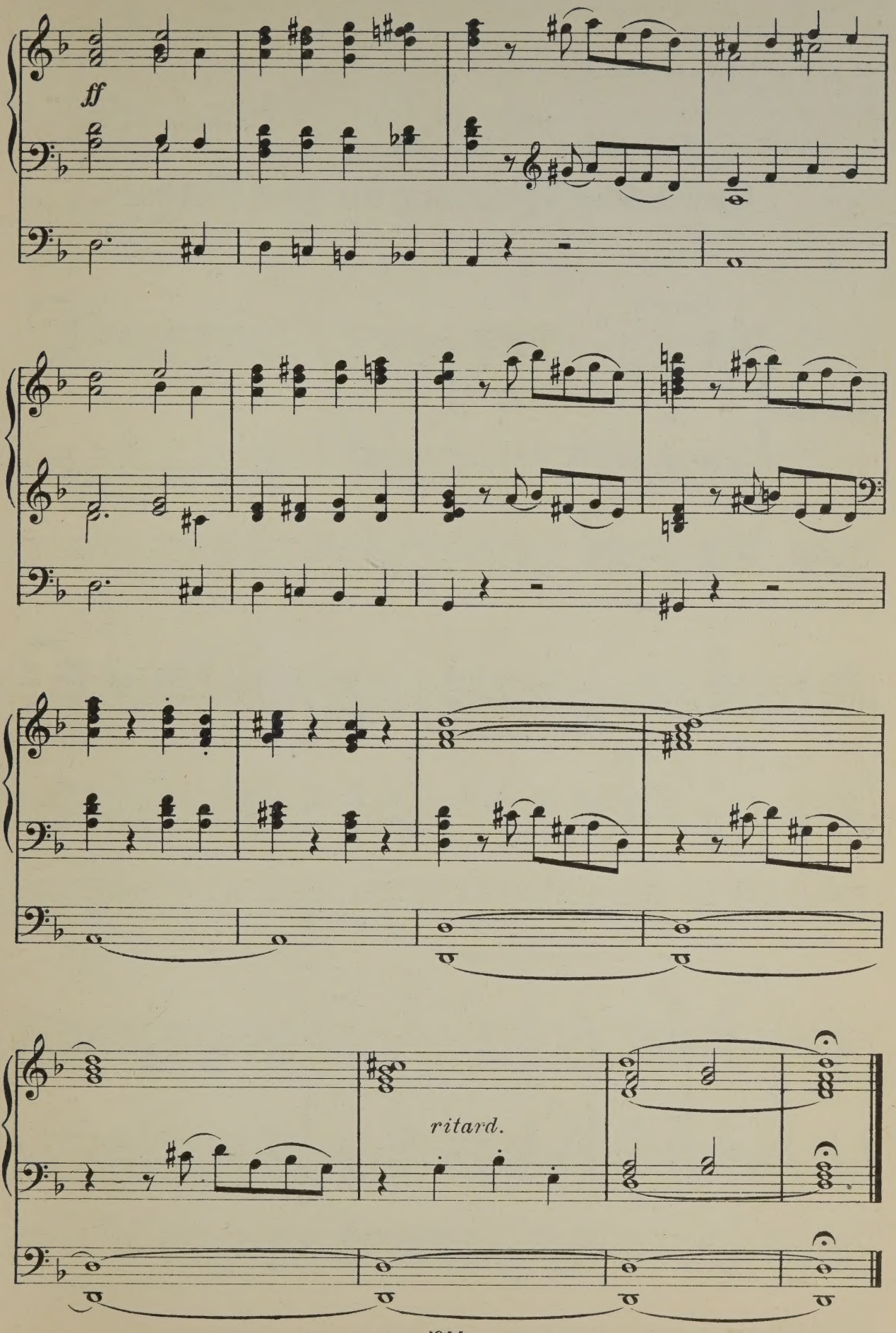

Gt. ff
reduce & ritard
a tempo
Gt. with Sw. coup.


Sw.
f
p


Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
cresc.

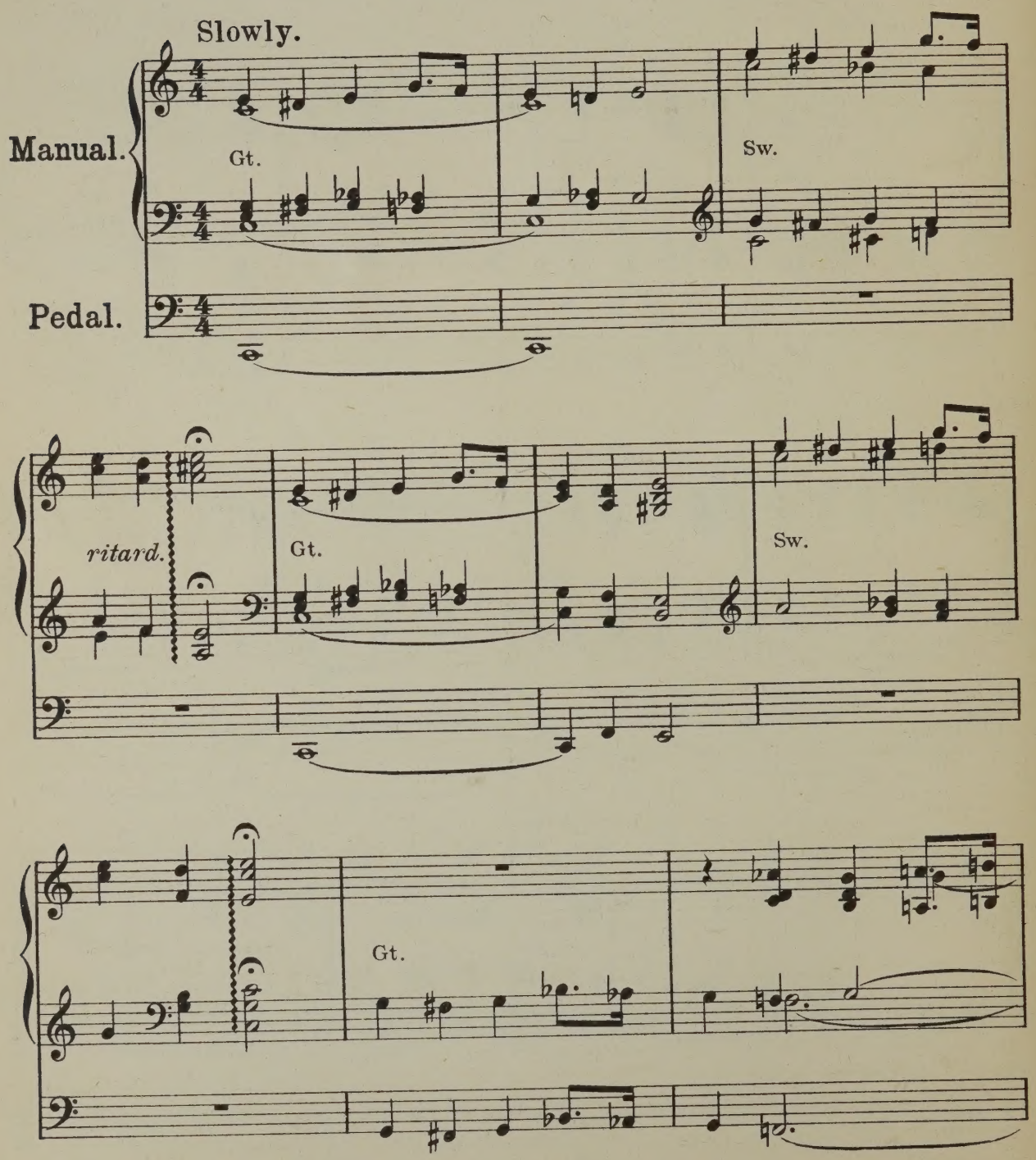

ff
ritard.

Gt. All Diaps. with Sw. coup.
Sw. 8 & 4 & soft reed.
Pedal 16 & 8 with Gt. coup.

No 24.

Concluding Voluntary for two Manuals.

Dr W. VOLCKMAR.



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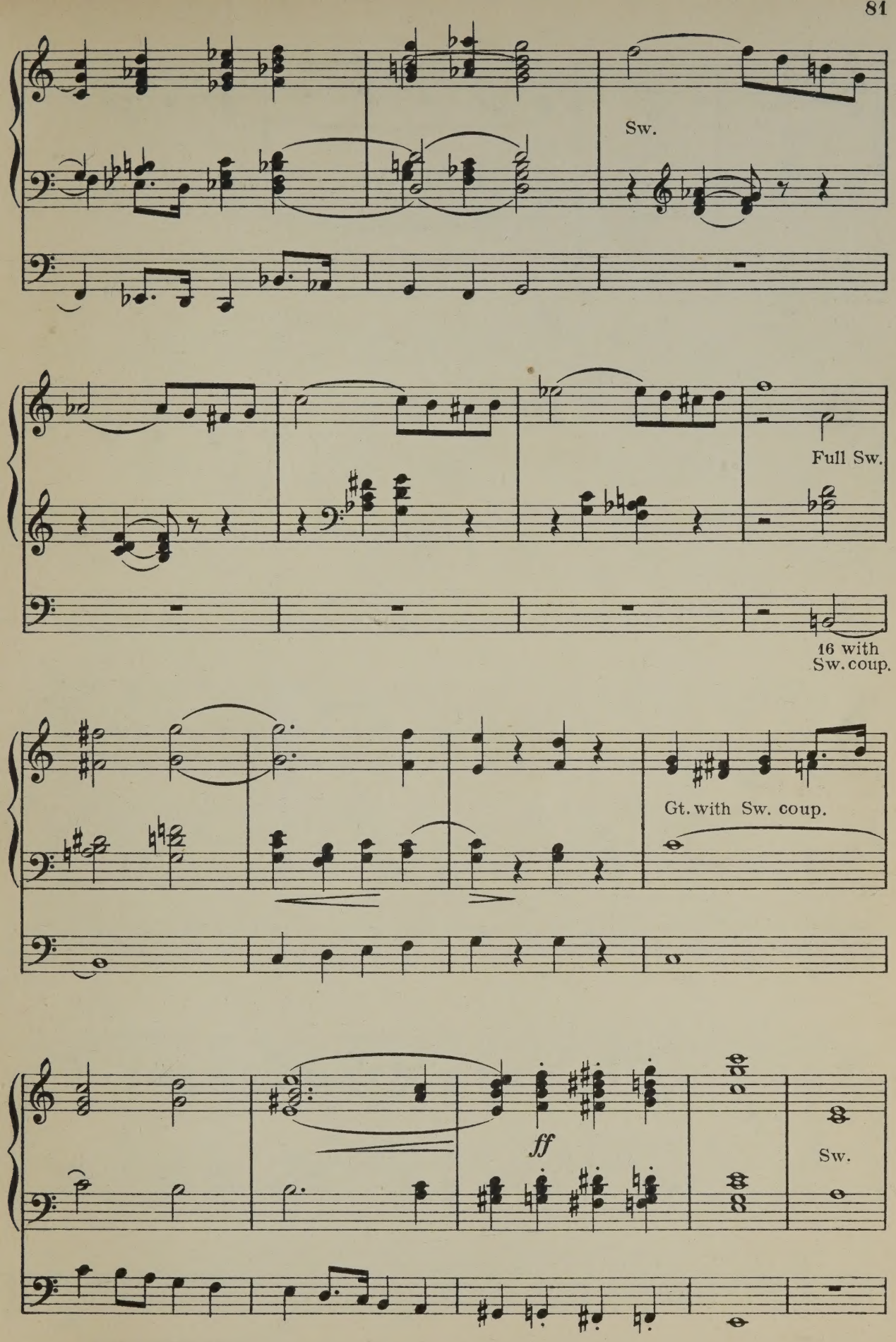
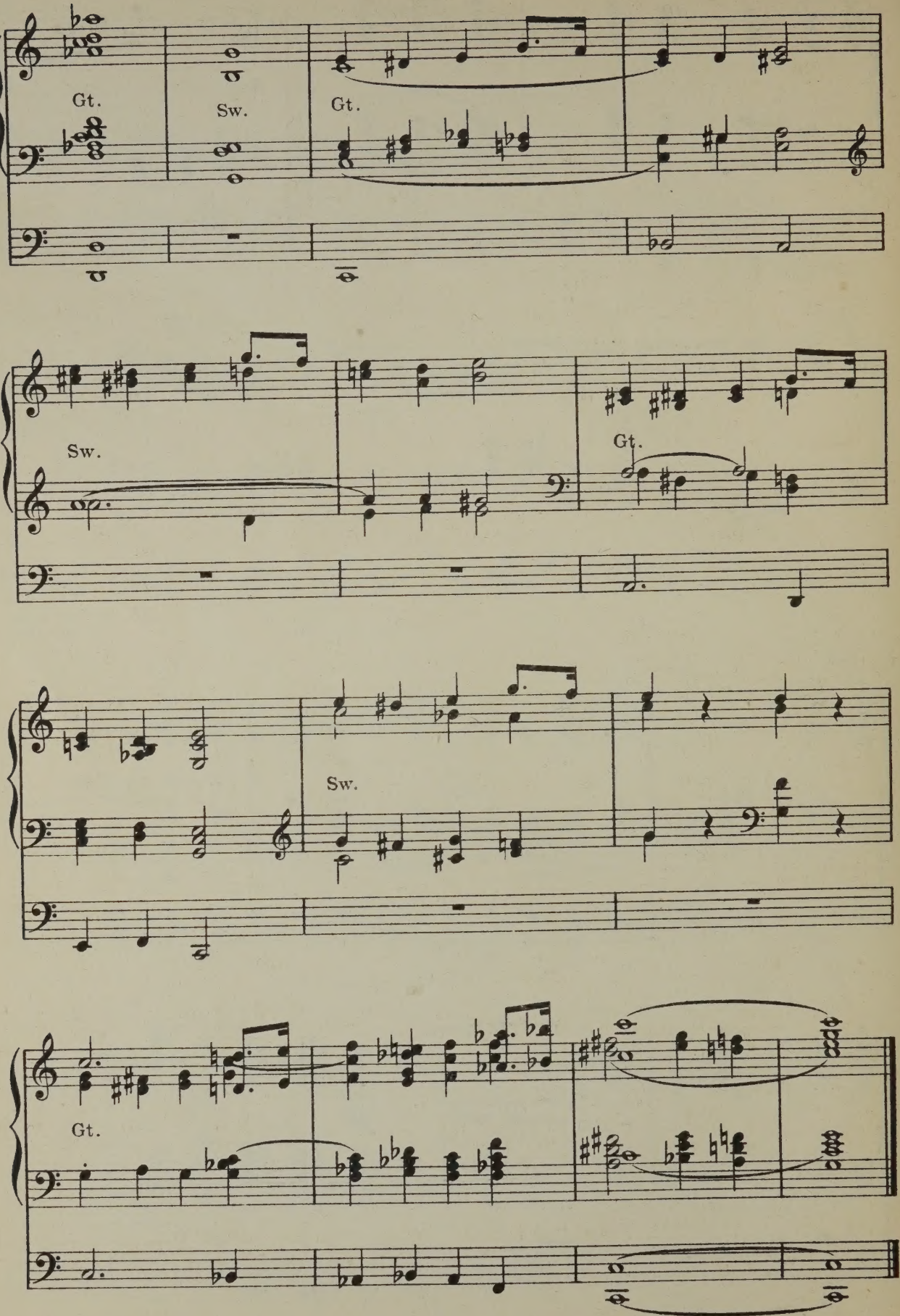

Sw.
Full Sw.
16 with
Sw. coup.
Gt. with Sw. coup.
ff
Sw.

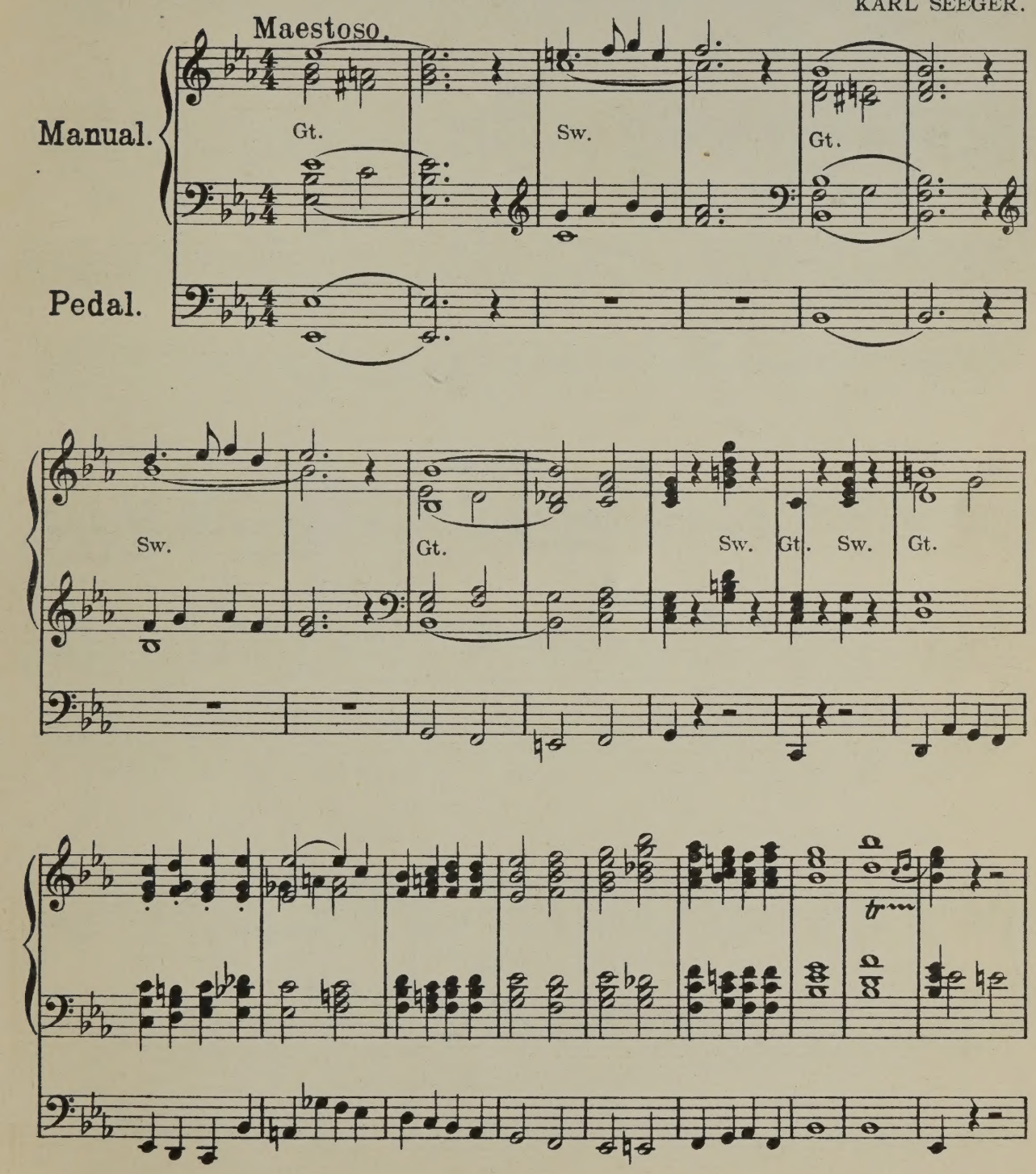

Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.

Gt. Diaps. with Sw. coup.
Sw. 8 & 4.
Ped. 16 & 8 with Gt. coup.

No 25.

Fugiertes Nachspiel.

KARL SEEGER.



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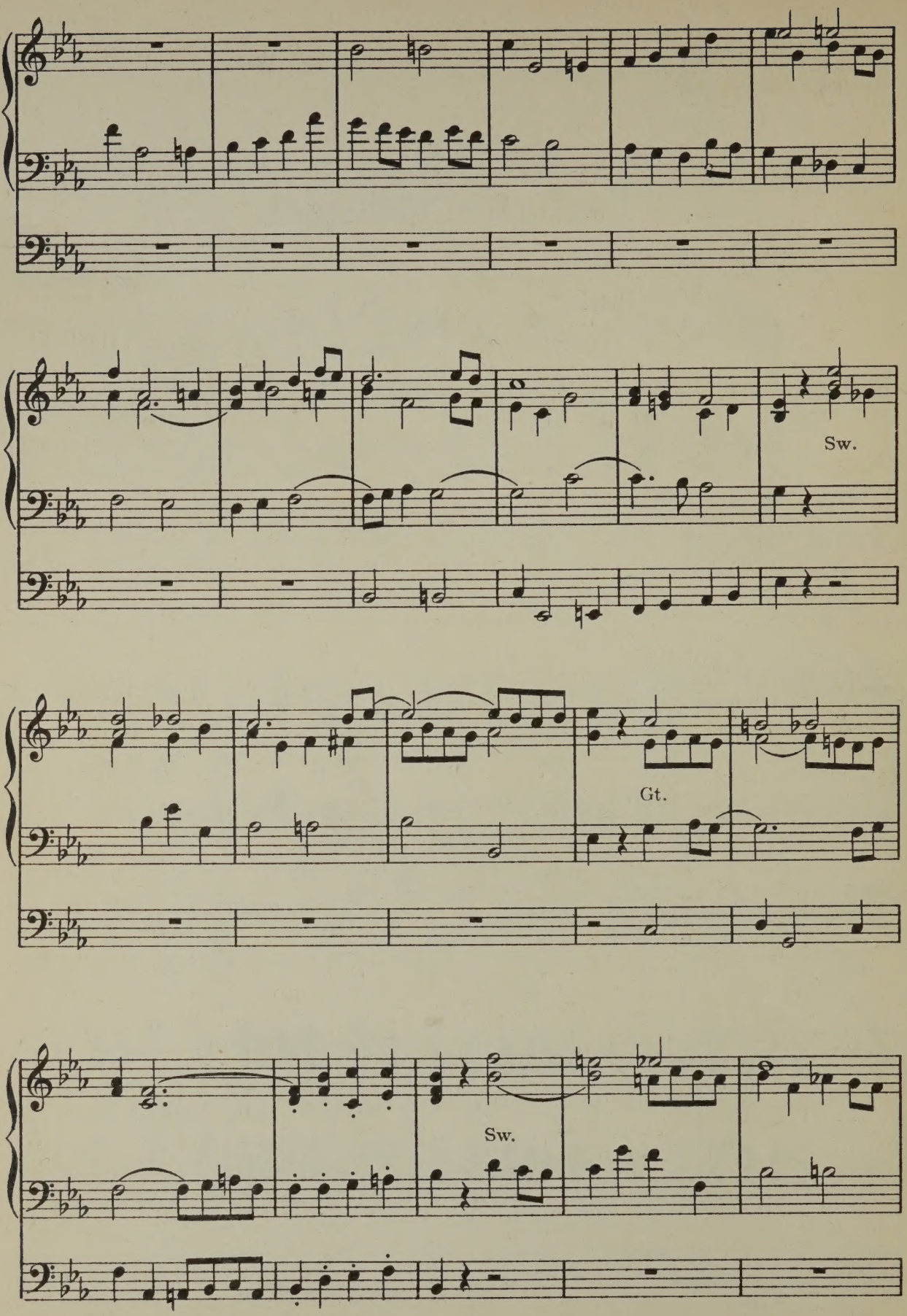
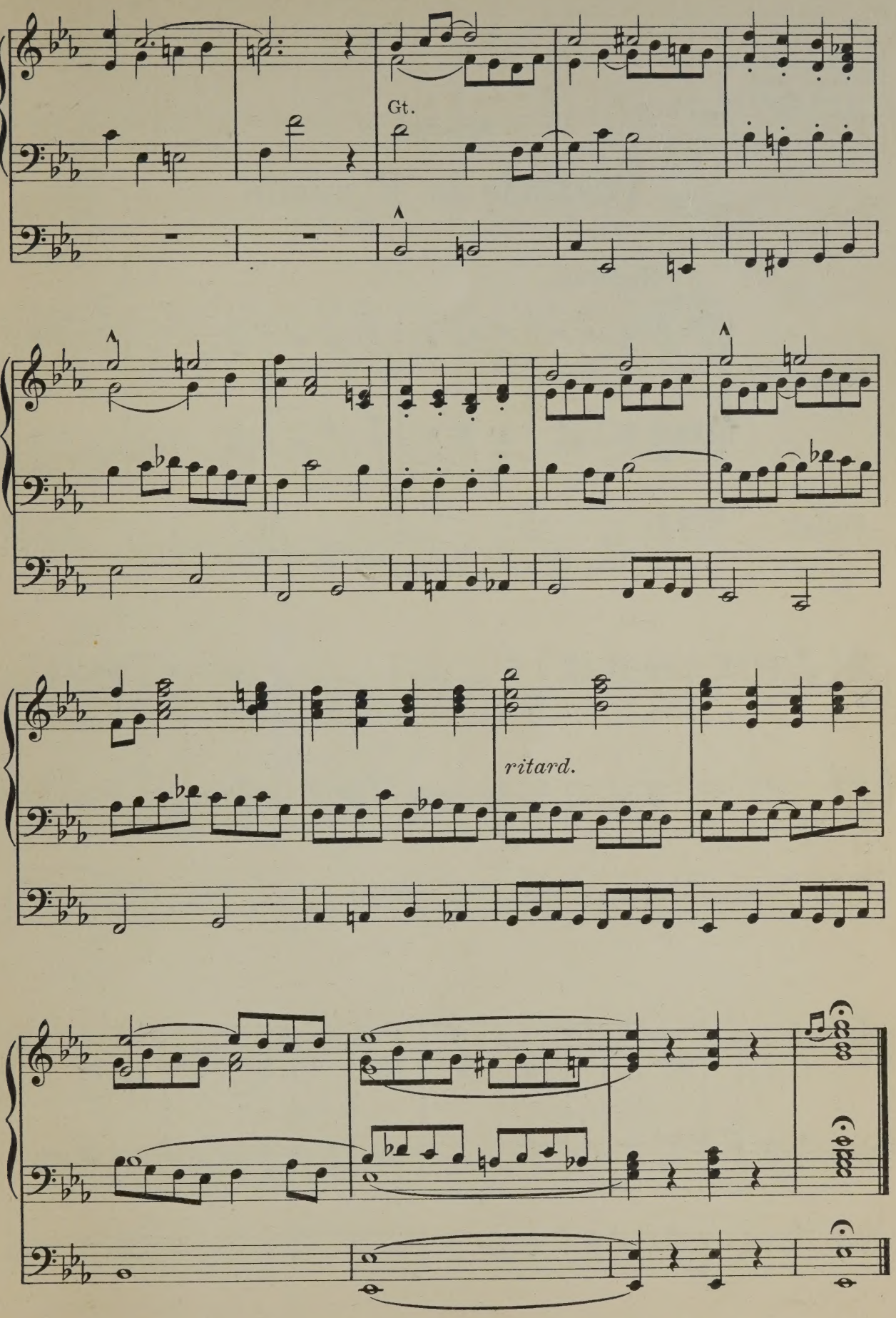

Sw.
Gt.
Sw.


Gt.
ritard.

Gt. Diaps. 16, 8 & 4.
Sw. Diaps & reed.
Ped. 16 & 8 with Gt. coup.

No 26.

Postlude in E minor.

J. C. WEBER.

Moderato.

Manual.

Pedal.

Gt.

Sw.

Gt.

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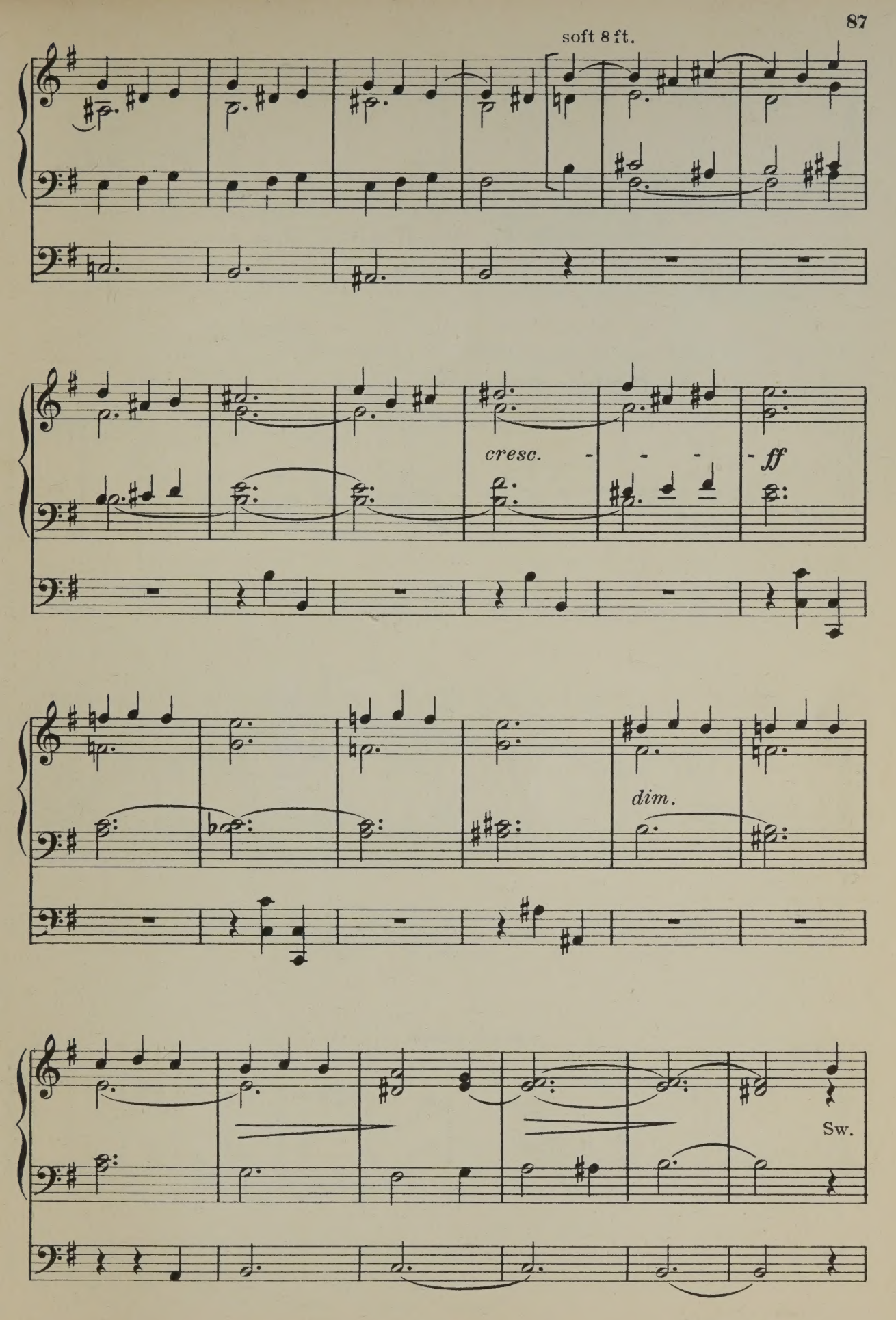
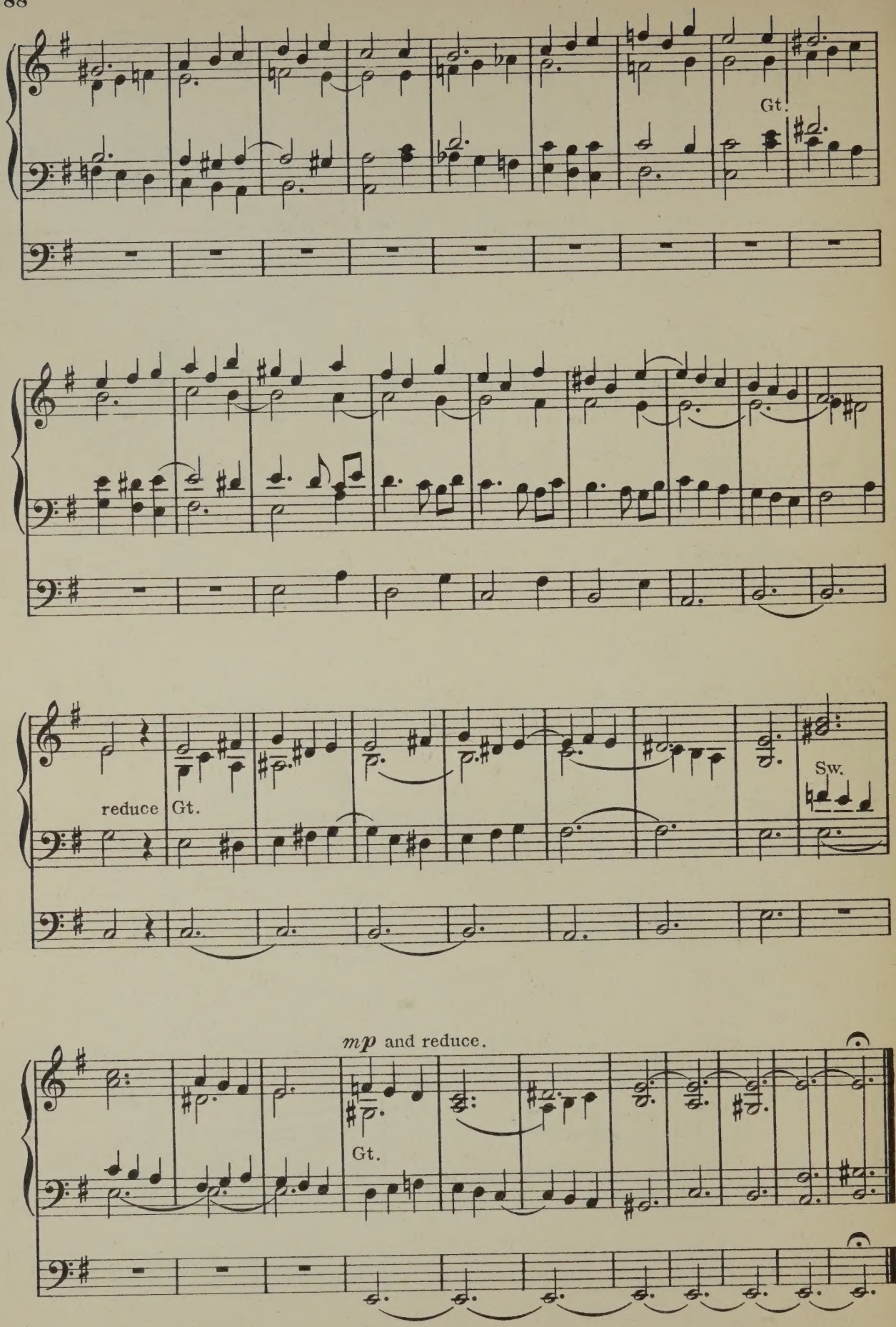
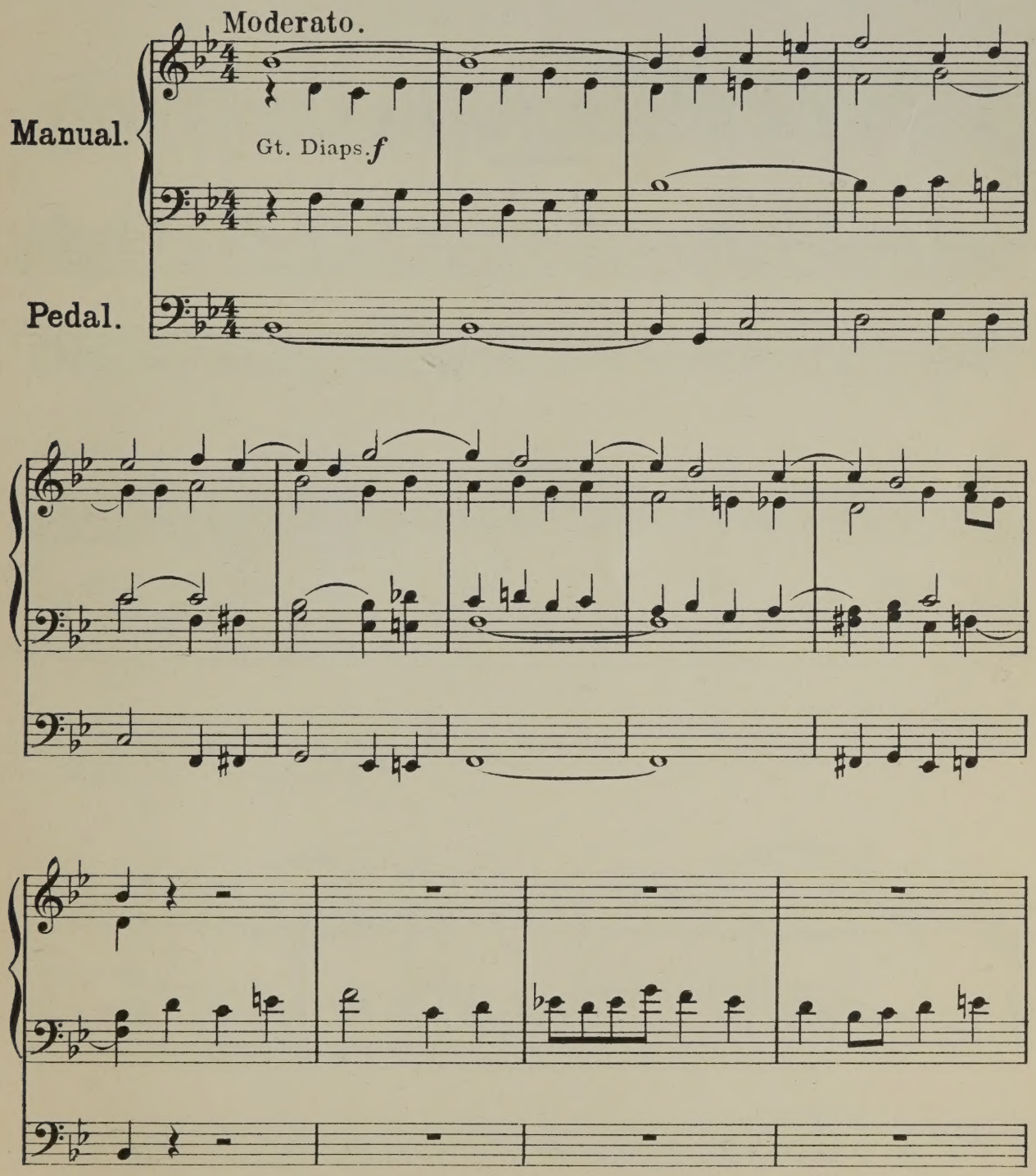

soft 8 ft.
cresc.
ff
dim.
Sw.


Gt.
reduce
Gt.
Sw.
mp and reduce.
Gt.

Gt. Diaps. 8 & 16.
Sw. Diaps. 8 & 16.
Ped. 16 & 8 with Gt. coup.

No. 27.
Movement for Diapasons.

S. H. BODENSCHATZ.



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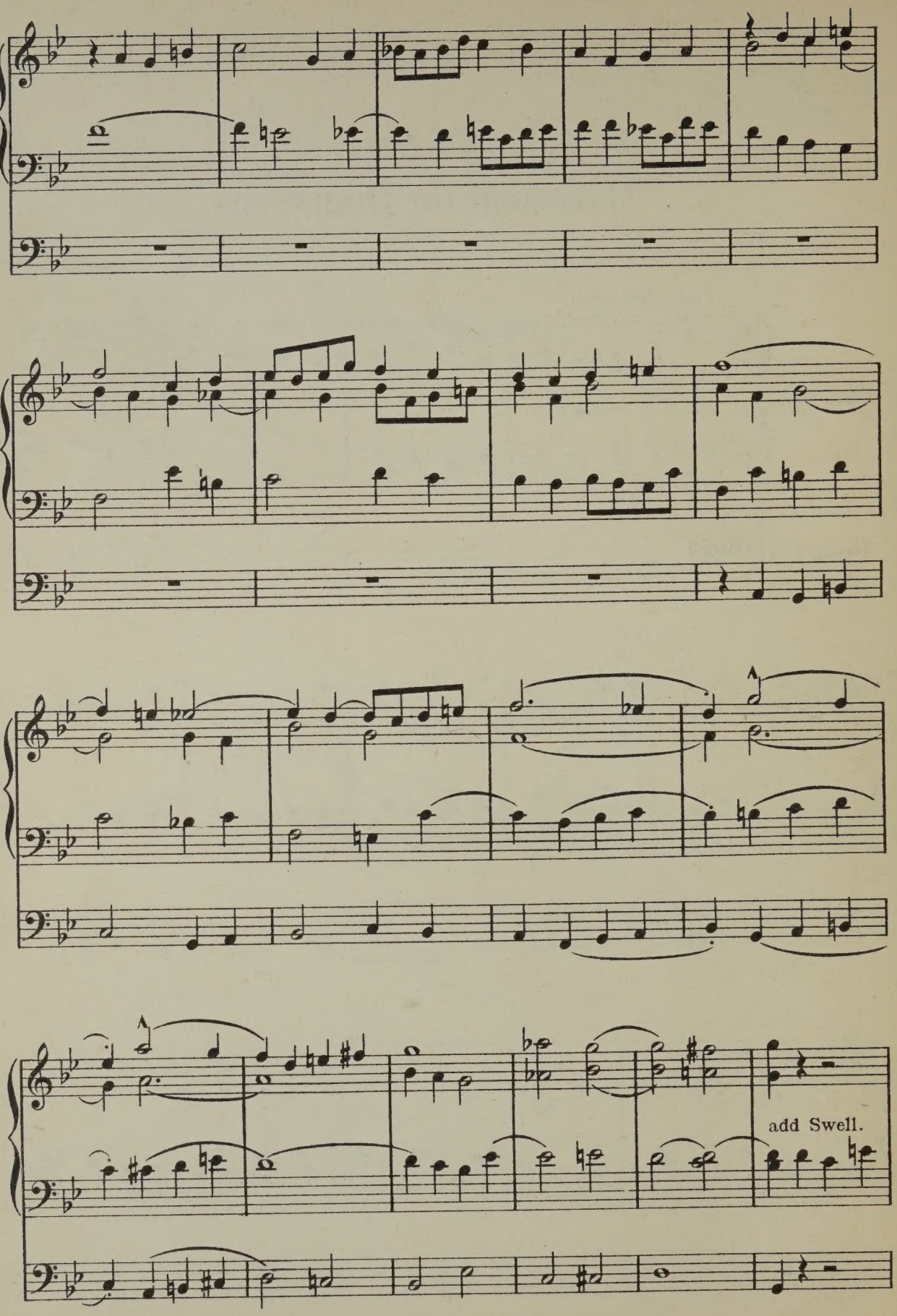
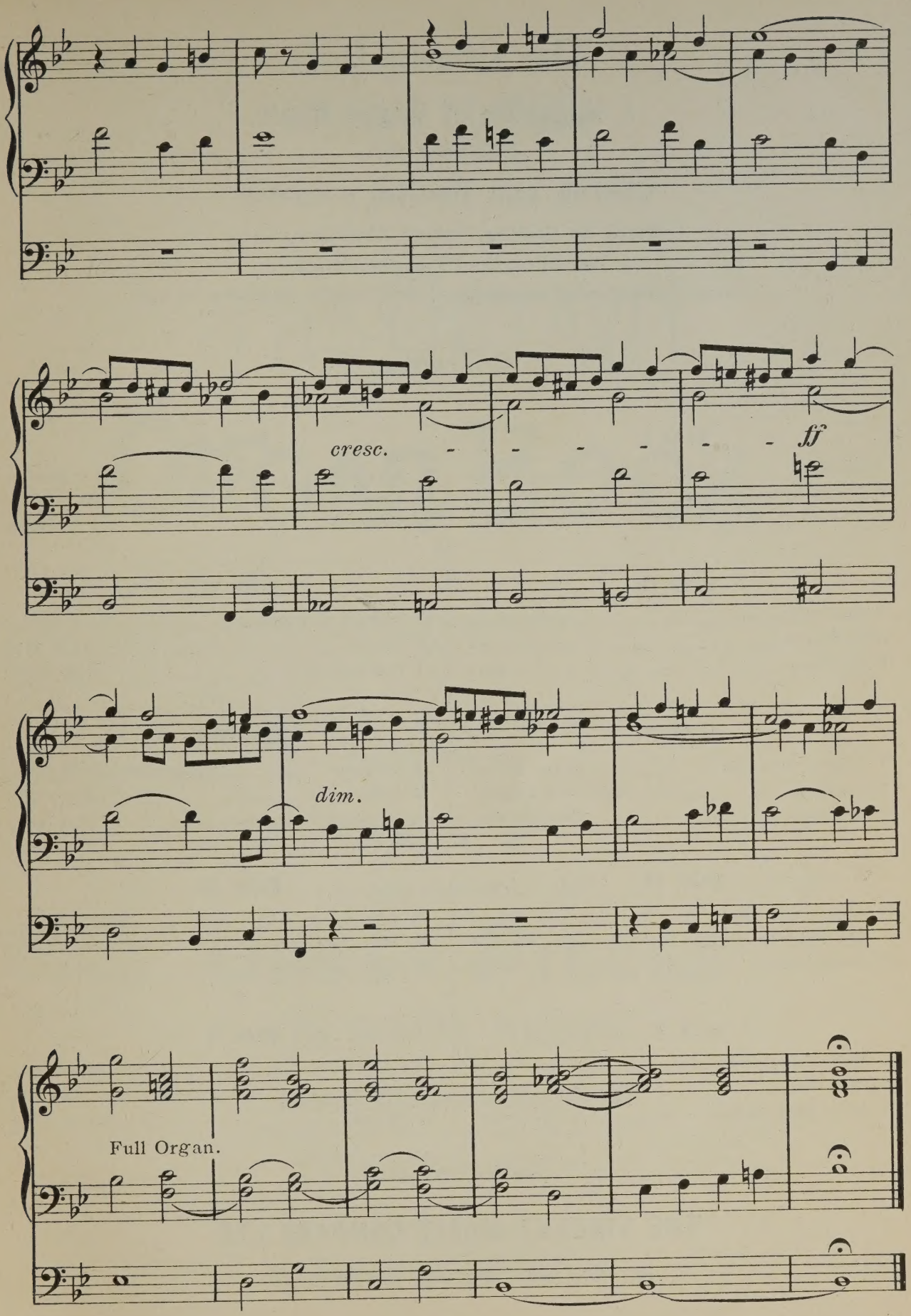

add Swell.


cresc.
ff
dim.
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Book II.

4 Coro Grandioso ..... *G. F. Vincent.*
5 Pastorale ..... *Aug. Wiegand.*
6 Cantilene ..... *T. A. Meal.*

Book III.

7 Caprice in B flat ..... *Herbert Botting.*
8 Cavatina ..... *Townshend Driffield.*
9 Nachspiel ..... *T. Tertius Noble.*

Book IV.

10 Andante con moto ..... *G. H. Loud.*
11 Meditation on the lake of Galilee *Aug. Wiegand.*
12 Grand Choeur ..... *T. Haigh*

Book V.

13 Meditation Symphonique ..... *G. F. Vincent.*
14 Pastorale ..... *Edmondstoune Duncan.*
15 Chant sans Paroles ..... *C. E. M. Holmes.*

Book VI.

16 Berceuse ..... *A. H. Edwards.*
17 Legend ..... *Ed. E. Harper.*
18 Pastorale ..... *A. Hollins.*

Book VII.

19 Prelude to Evening ..... *Ed. E. Harper.*
20 Minuet ..... *W. H. Bell.*
21 Postlude ..... *E. H. Smith.*

Book VIII.

22 Prelude ..... *Edmondstoune Duncan.*
23 Offertoire ..... *W. C. Filby.*
24 Andante Religioso ..... *H. A. Scott.*

Book IX.

25 Alla Marcia in D ..... *A. H. Edwards.*
26 Melody in F ..... *L. Meadows White.*
27 Con Grandezza ..... *Charles Vincent.*

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by

Samuel Wesley.

Nº 28. Prelude in C . . . . . Page 93

" 29. Voluntary in E major . . . . . " 95

" 30. Interlude . . . . . " 100

" 31. Fughetta . . . . . " 102

" 32. Andante con moto . . . . . " 104

" 33. March in D major . . . . . " 106

1949

PREFATORY NOTE.

ENGLISH organists are not likely soon to forget the claims of old Sam Wesley (1766-1837), whose remarkable personality no less than his extraordinary genius for music did so much to raise the status of the church musician in our country. Wesley's life and work were wholly devoted to the art he loved. Something of the man's fine healthy (and certainly insular) character is seen in the music he has left. As one of the first to introduce Bach in England,§ Wesley had at his fingers' ends the best organ music extant. His own pieces show this. No one knew better than he that to acquire a real style in organ music, days and nights must be passed with the old Leipzig cantor for guide. Wesley's reputation was won when organists were expected to extemporise. His feats in this field were quite remarkable. One need recall only that in his last year (his 71st) after hearing Mendelssohn improvise at Christ Church, Newgate Street, London, the dauntless old artist was moved to extemporise a fugue. Such a feat, at so advanced a time of life, well done in such a presence cannot easily be matched in the annals of music.

Before the Conquest the De Welleslys had distinguished themselves. A common ancestry may be traced to the Duke of Wellington, whose early letters are signed with the spelling *Wesley*, the founder of Methodism, and the musician of whom we are writing. His father the great hymn-writer, was himself a fair musician, while his son, Samuel Sebastian, somewhat outrivals old Sam himself. All history shows that a man can raise up no more dangerous rival to his reputation than by bringing forth a distinguished son. The individuality of the name is imperilled.

E.D.

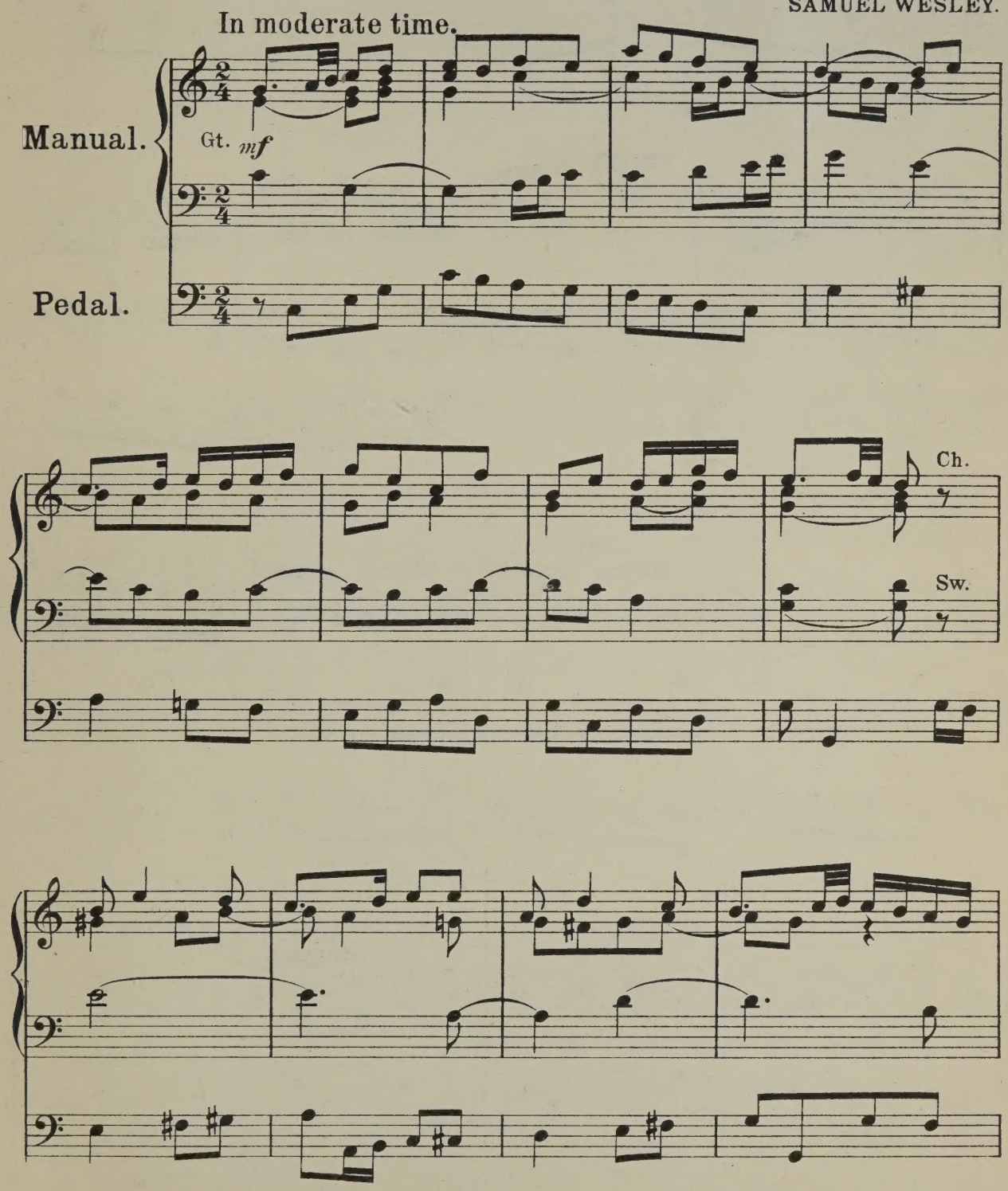
§ He edited in 1810, with the assistance of Horn, the first English edition of "The Forty-eight."

Sw. Diaps & Reed 8 ft.
Gt. Diaps. 8 ft. (Sw. coupled)
Ch. 8 & 4 ft.
Ped. 16 & 8 ft. (coup. to Sw.)

No. 28.

Prelude in C.

SAMUEL WESLEY.



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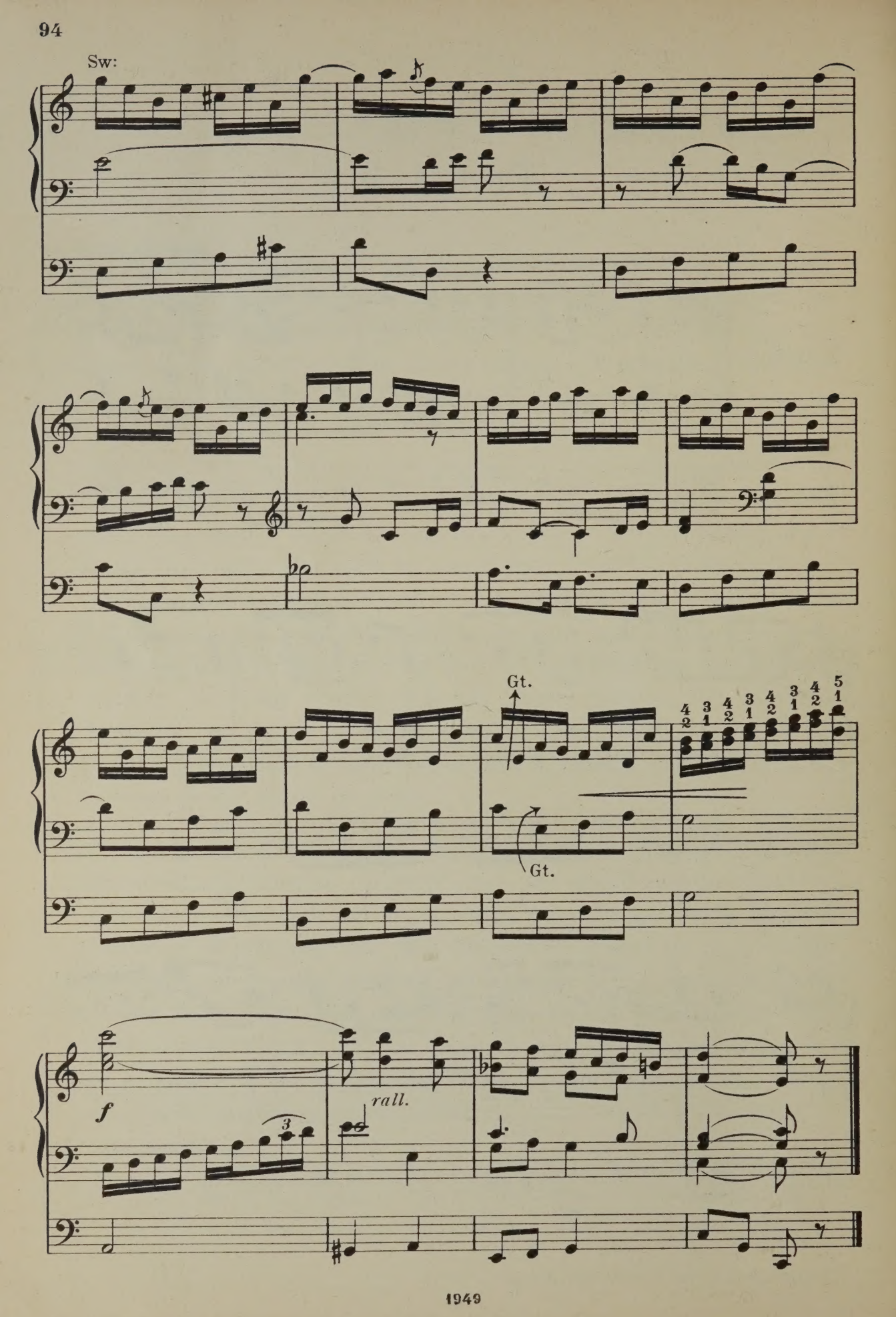

Sw:
Gt.
Gt.
f
rall.

Sw. Diaps. & 8 ft. reed.
Gt. Diaps.
Ch. 8 & 4 ft.
Ped. 16 & 8 ft. (Gt. coupled.)

No. 29.

Voluntary in E major.

SAMUEL WESLEY.

Cheerful, not Brisk.

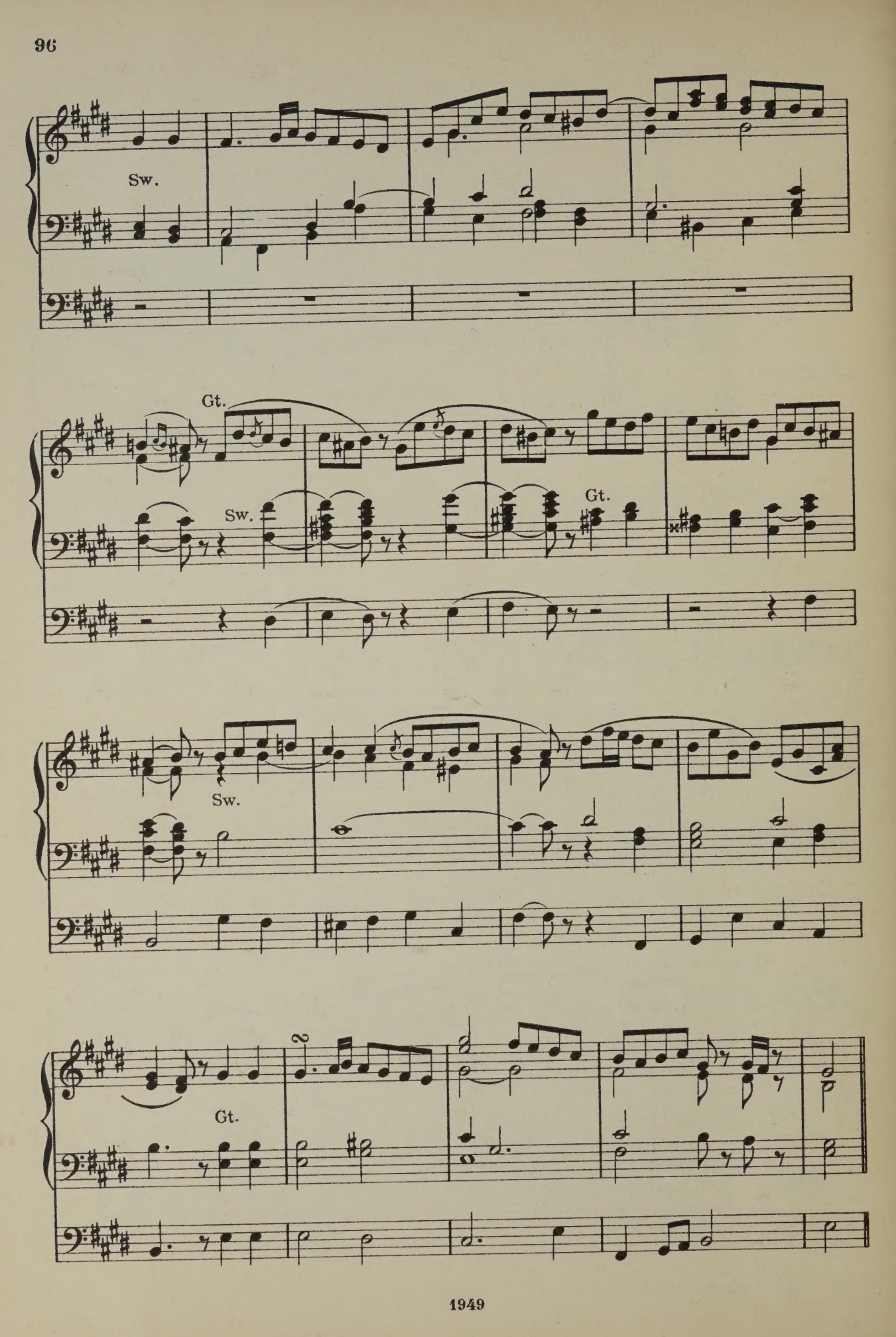
Manual.

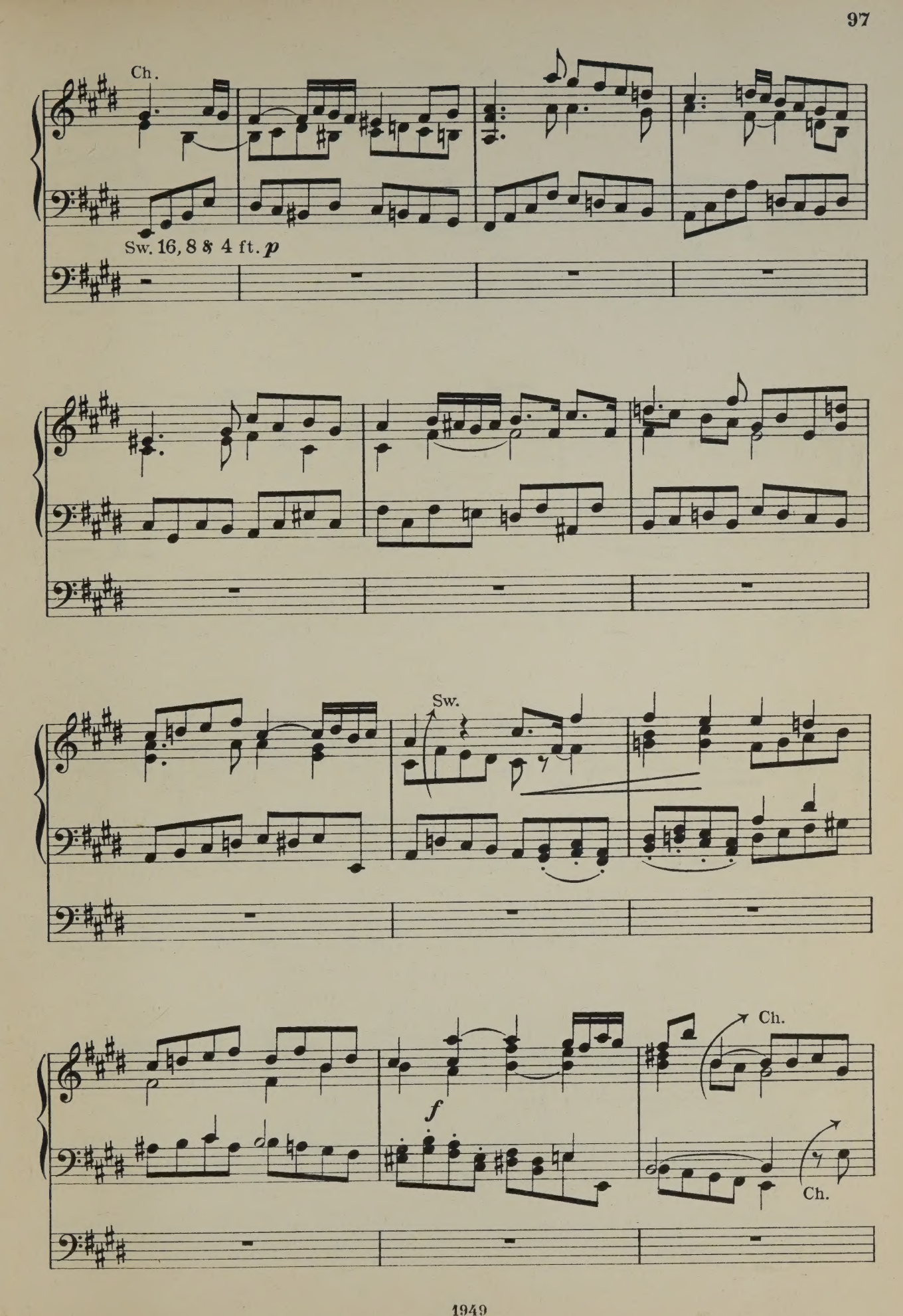
Gt.

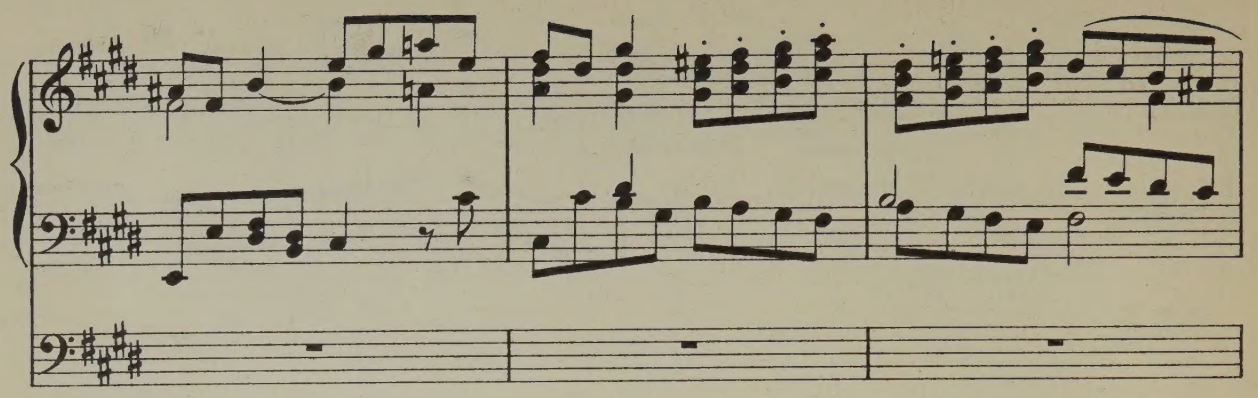
Pedal.

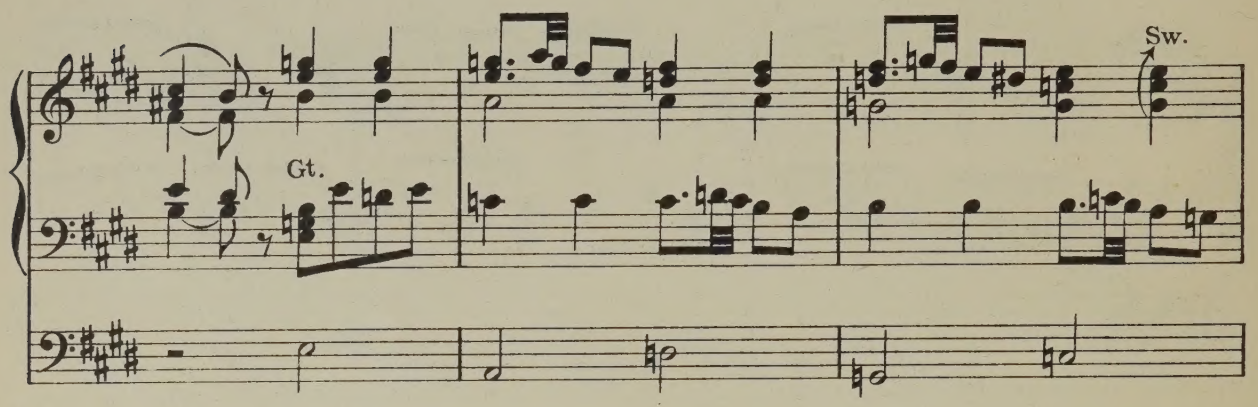
Repeat with R.H. Solo, ★)

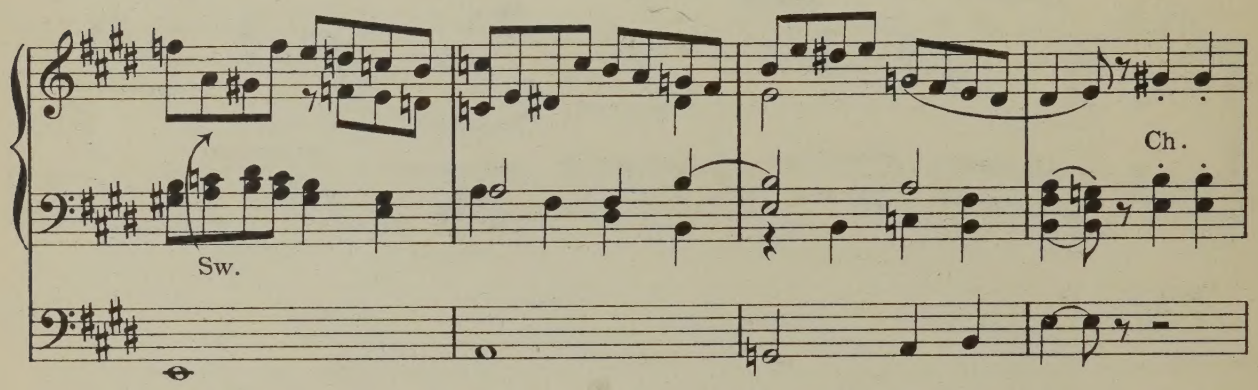
★) The direction is Wesley's own.

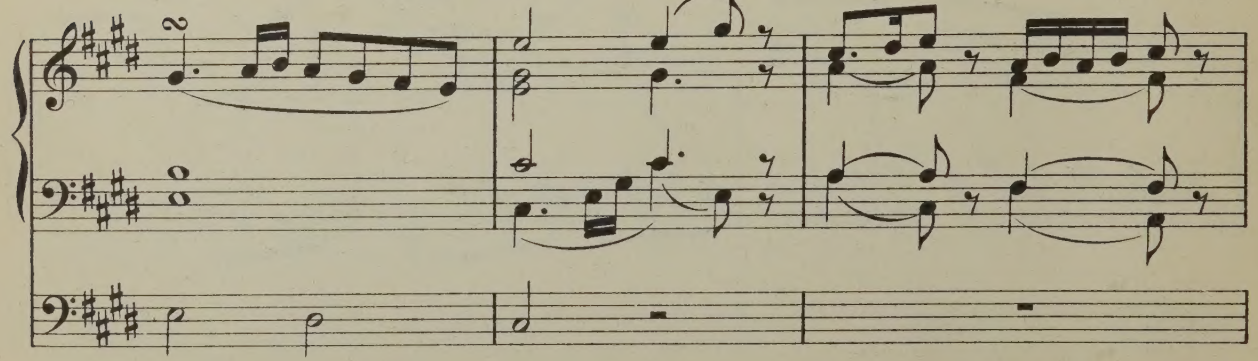

Sw.
Gt.
Sw.
Gt.
Sw.
Gt.

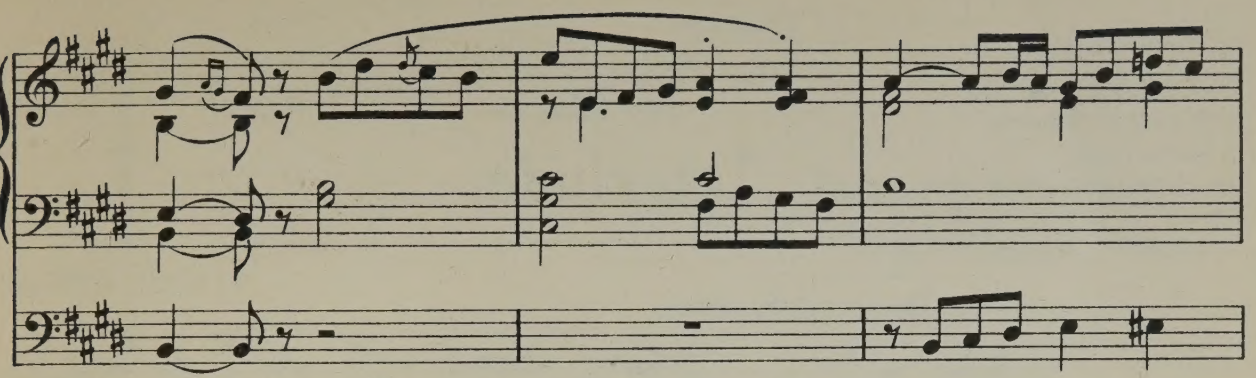

Ch.
Sw. 16, 8 & 4 ft. p
Sw.
f
Ch.
Ch.

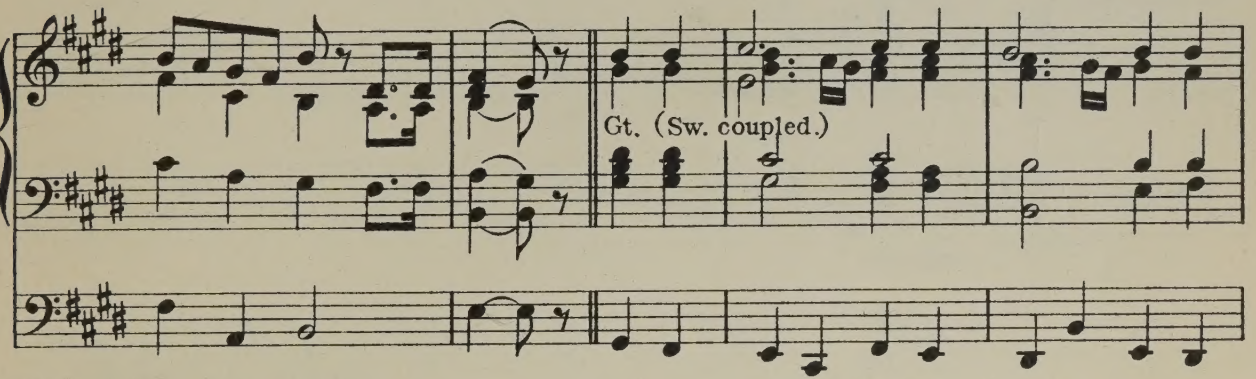


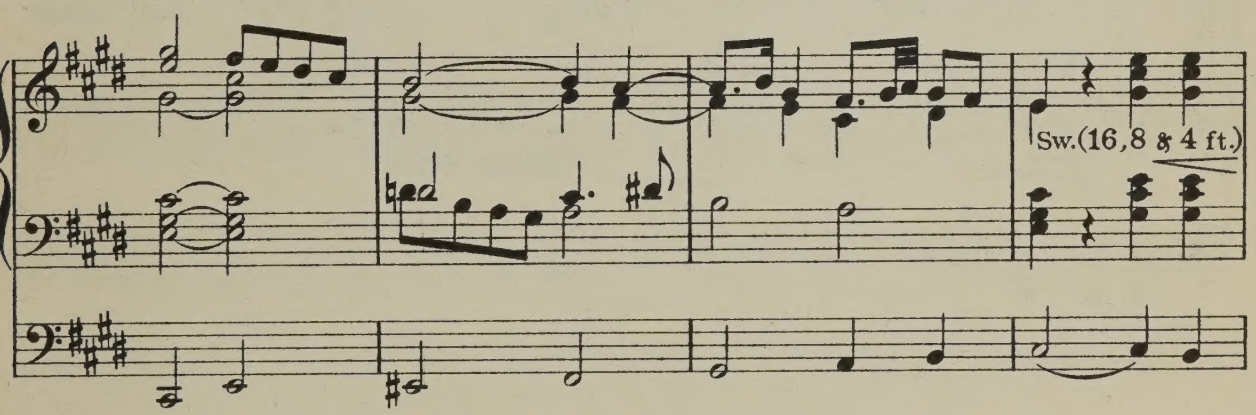

Gt.
Sw.

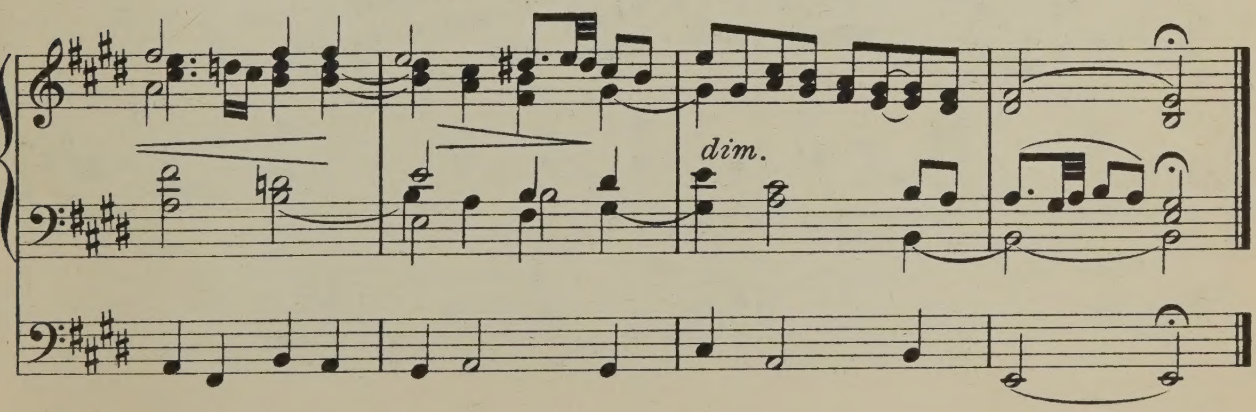

Sw.
Ch.






Gt. (Sw. coupled.)

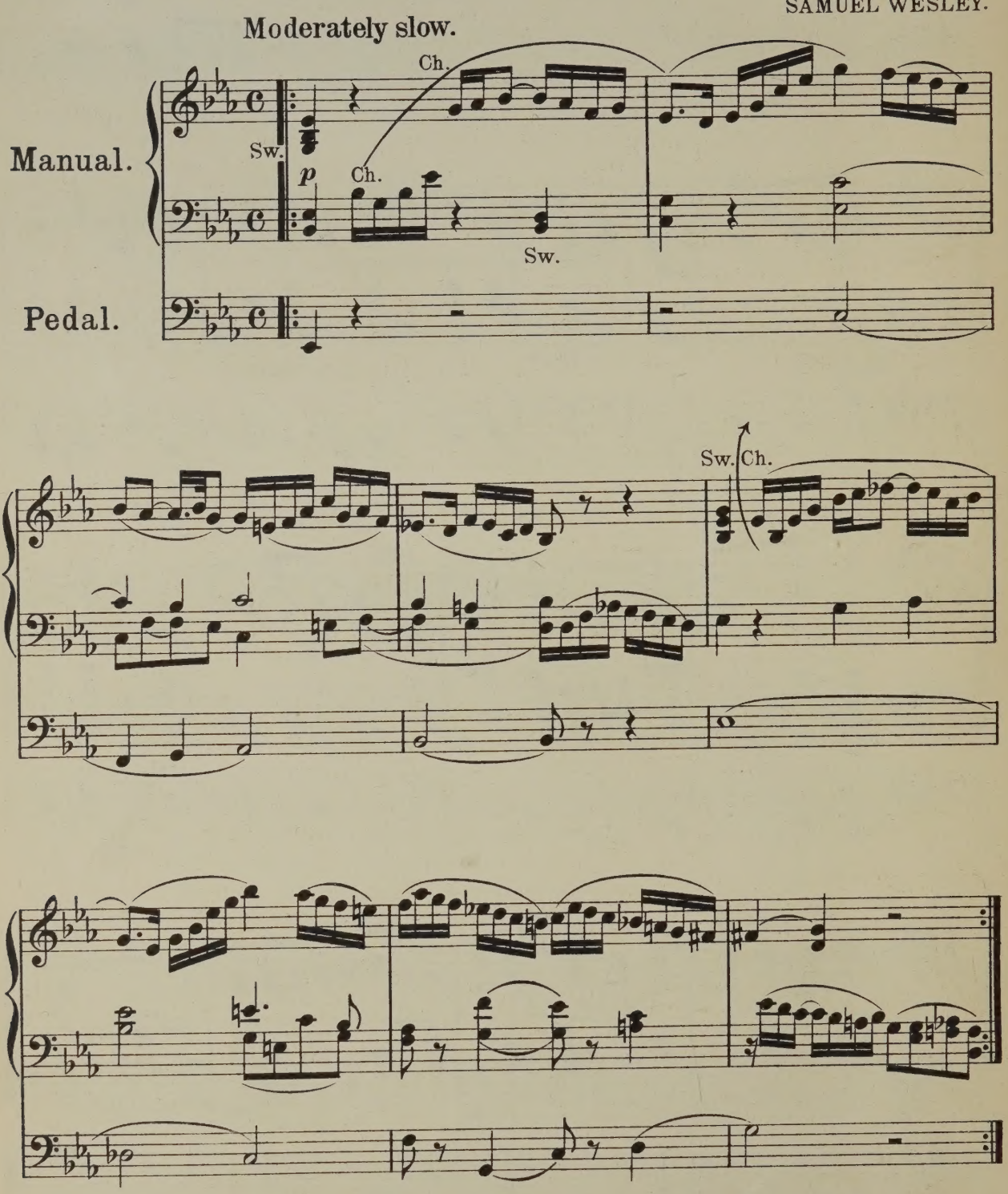

Sw.(16,8 & 4 ft.)

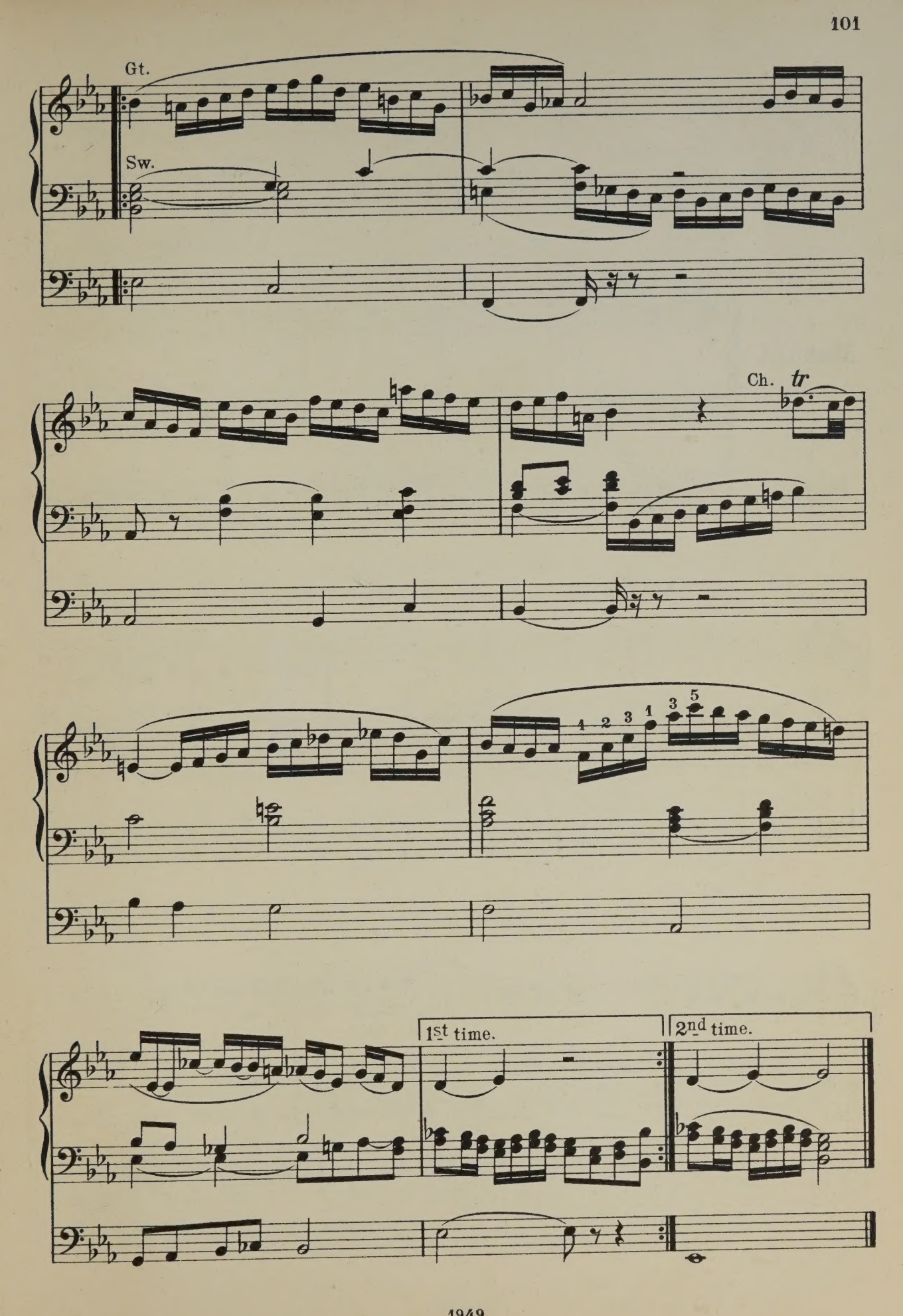

dim.

Sw. Diaps. 8 ft.
Gt. Viol di Gamba.
Ch. Clarinet.
Ped. Bourdon 16 ft. coup. to Sw.

No 30.
Interlude.

SAMUEL WESLEY.



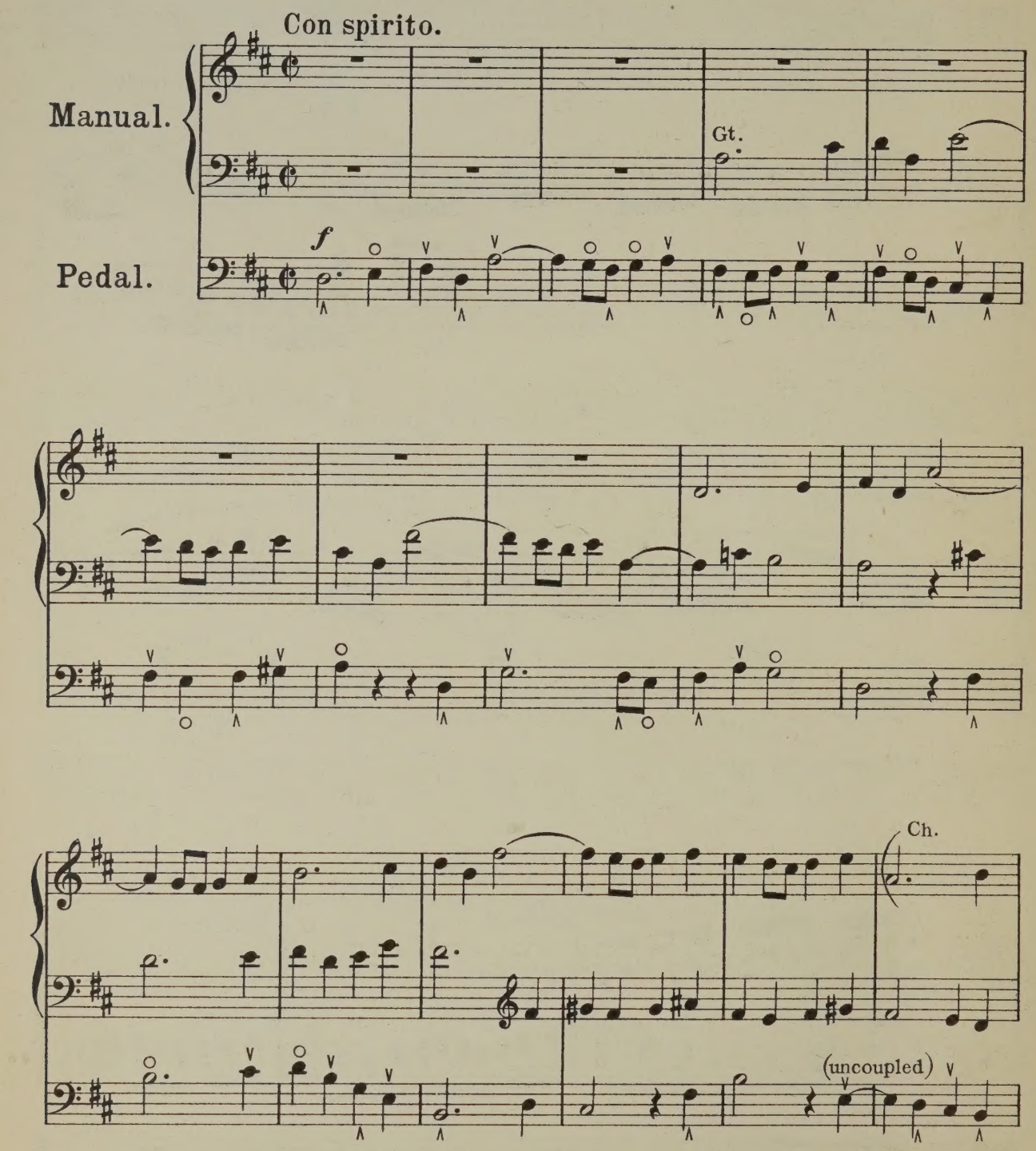

Gt.
Sw.
Ch.
tr
4 2 3 1 3 5
1st time.
2nd time.

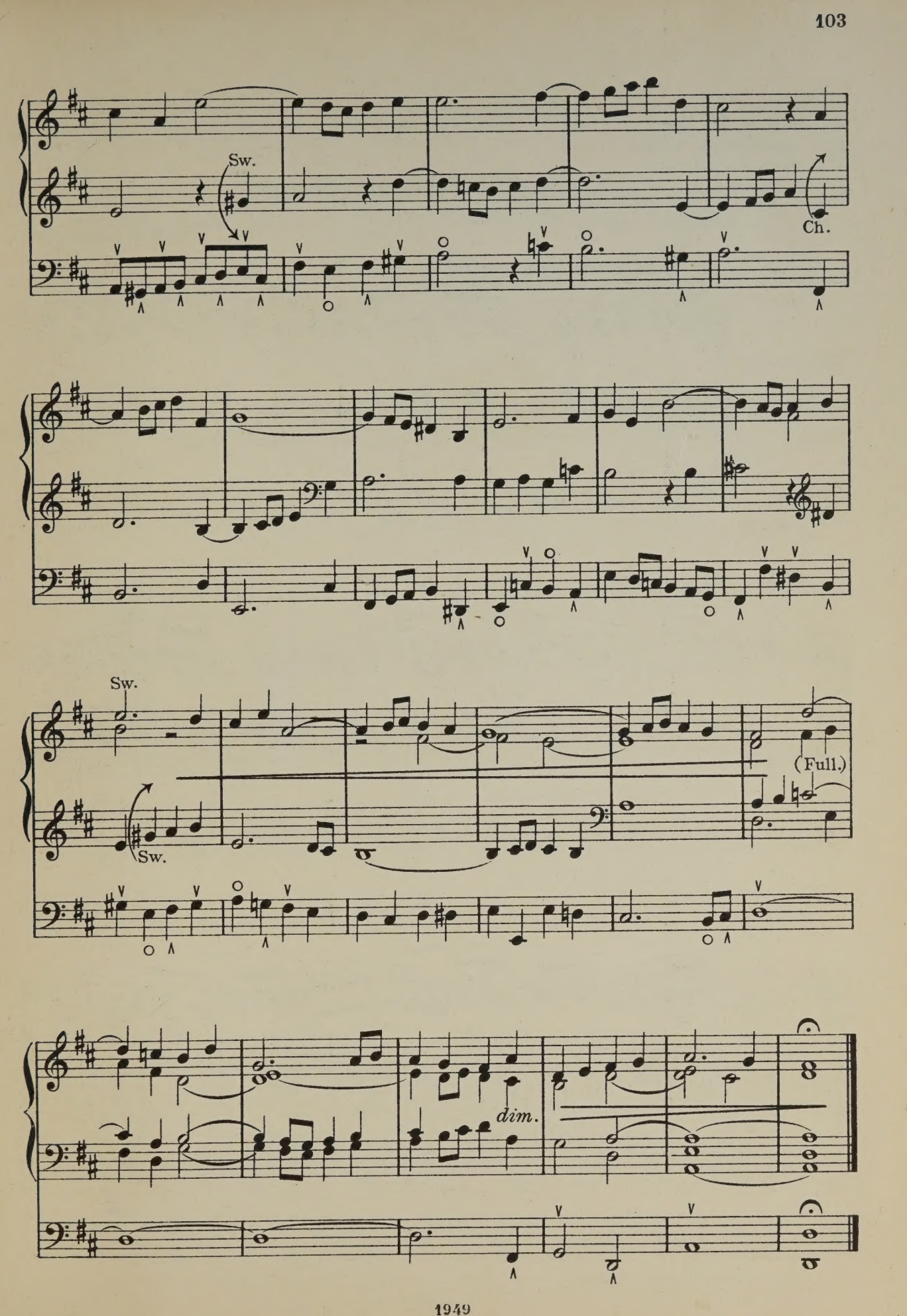
Sw. 16, 8 & 4 ft.
Gt. Diaps.
Ch. Full.
Ped. 16 8 & 4 ft. (Gt. coupled.)

No. 31.

Fughetta.

SAMUEL WESLEY.




Sw.
Ch.
Sw.
Sw.
(Full.)
dim.

Sw. 16 & 8 ft. *p*.
Gt. Small Diaps. 8 ft.
Ch. Gamba & Flute 8 & 4 ft.
Ped. 16 ft. (Gt. coupled.)

No 32.

Andante con moto.

SAMUEL WESLEY.

Andante con moto.*)

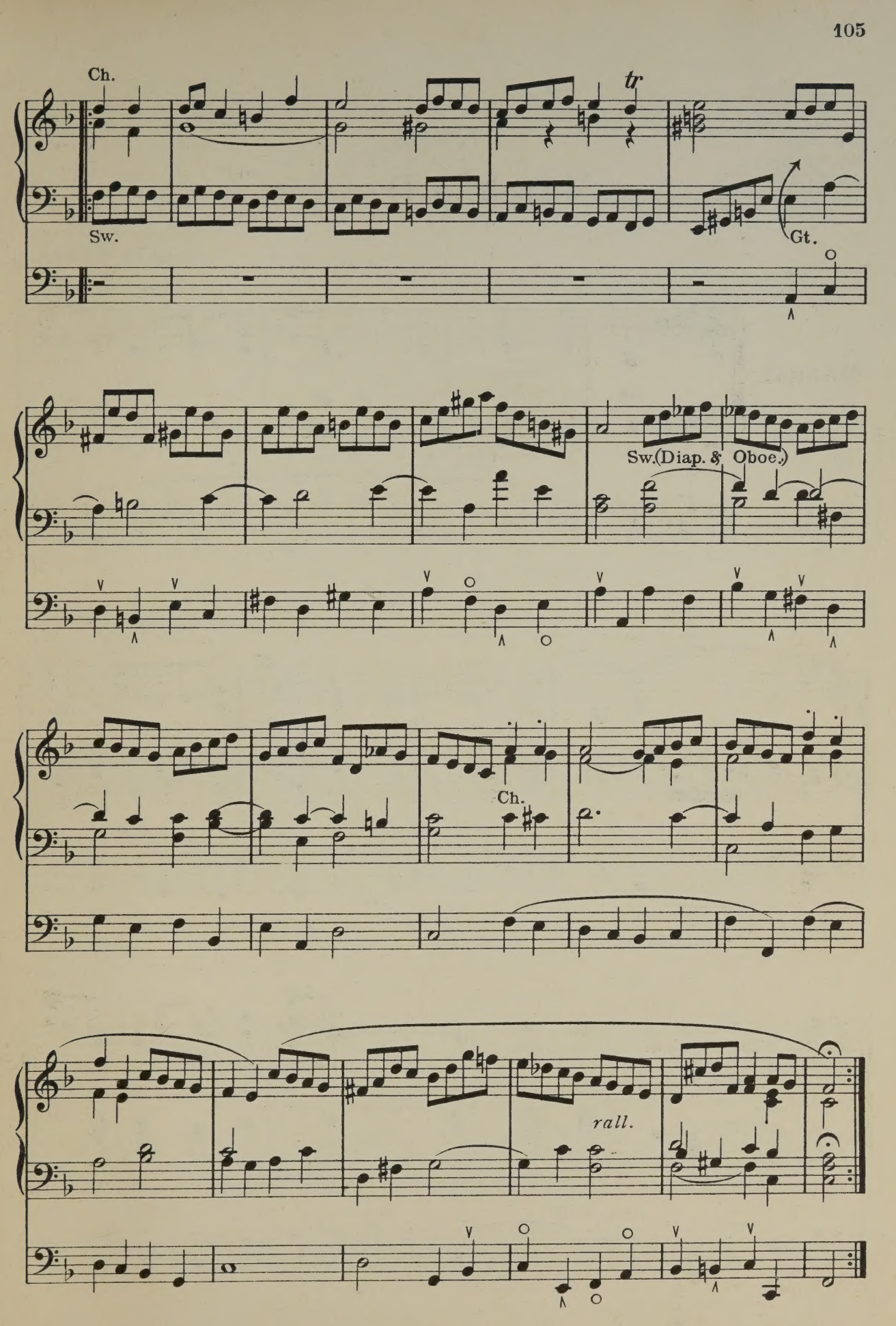
Manual.

Gt.

Pedal.

R L

*) No 9 of "Twelve Short Pieces for the Organ with a full Voluntary added. Composed and inscribed to Organists in General."

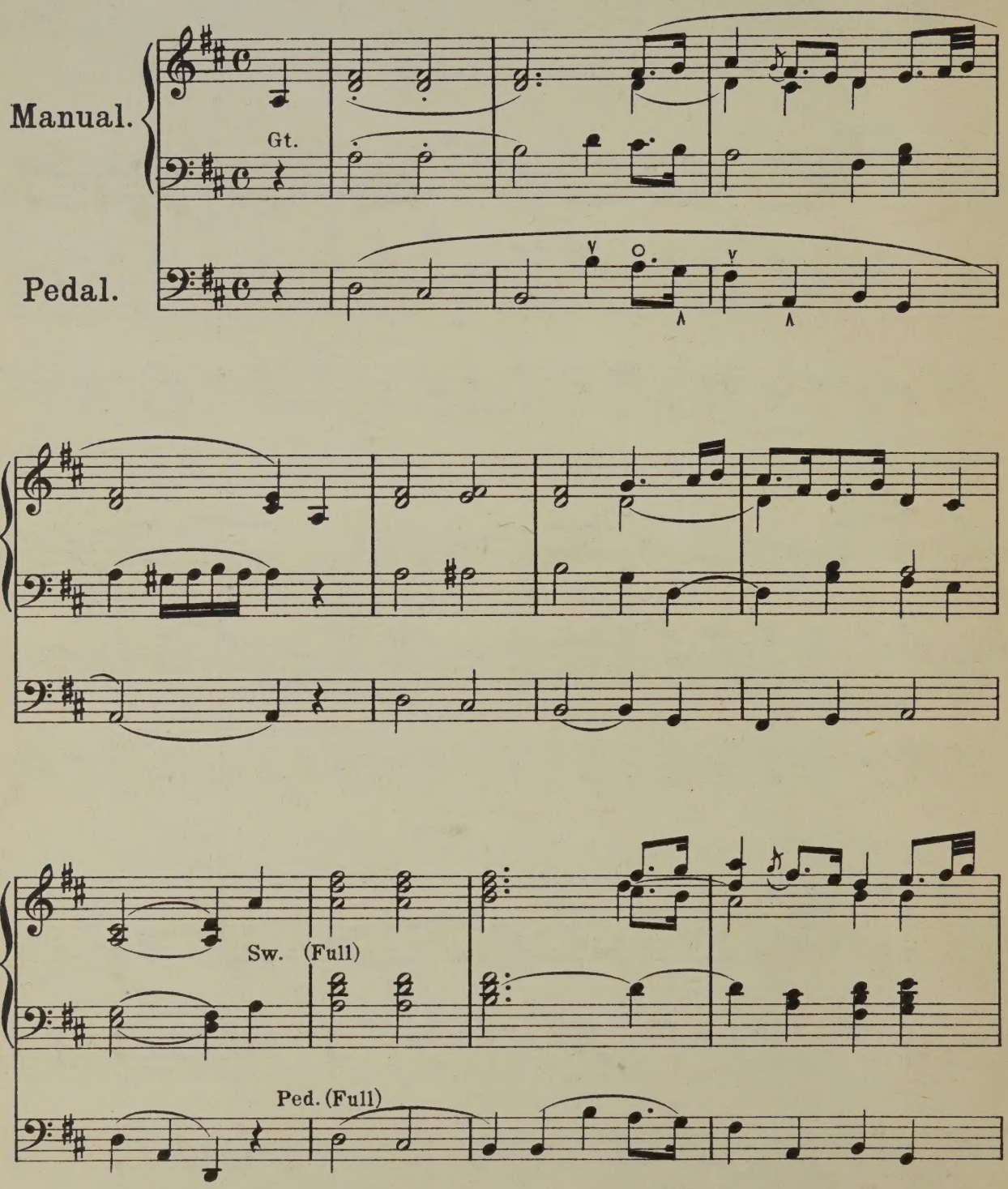

Ch.
tr
Sw.
Gt.
Sw.(Diap. & Oboe.)
Ch.
rall.

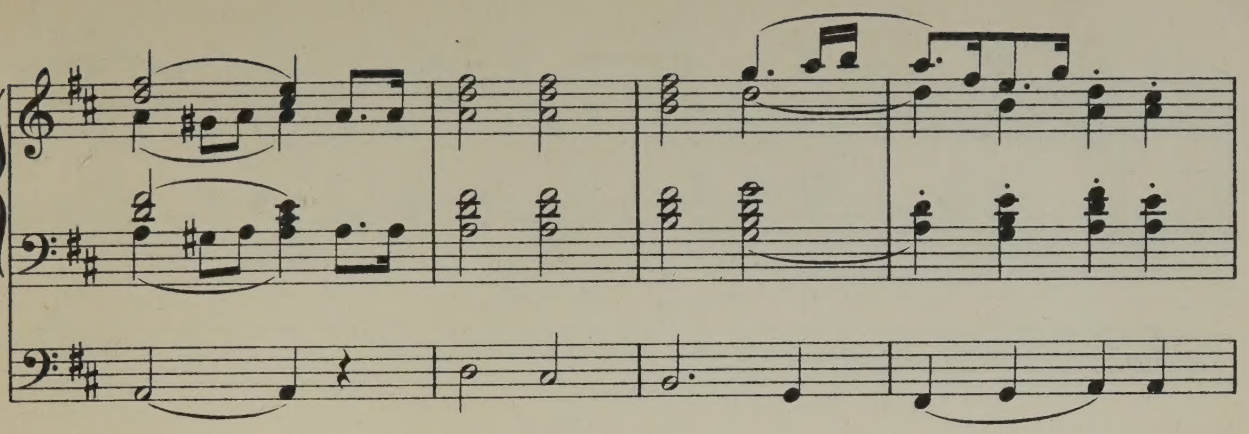
Sw. Full.
Gt. Op. Diaps.
Ch. 8 & 4 ft.
Ped. 16 & 8 ft. Open. (Gt. coupled.)

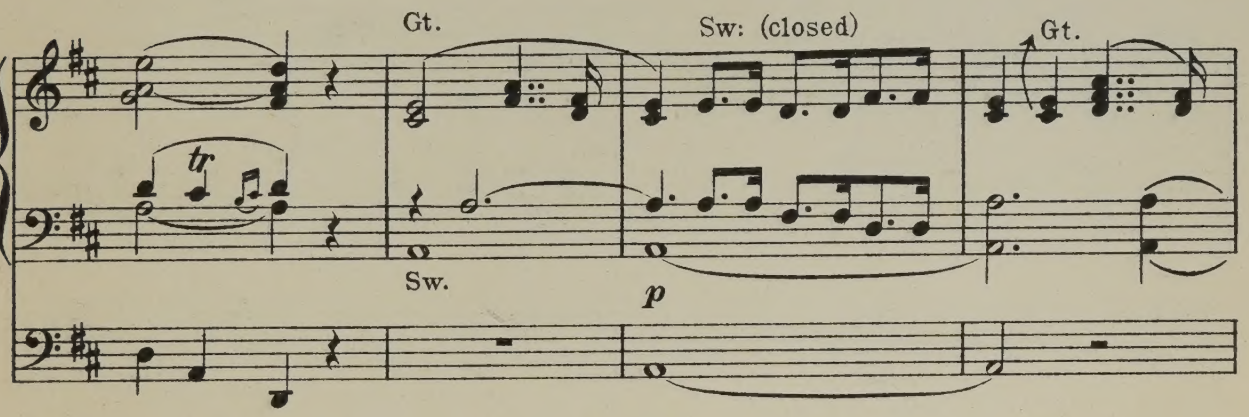
No. 33.

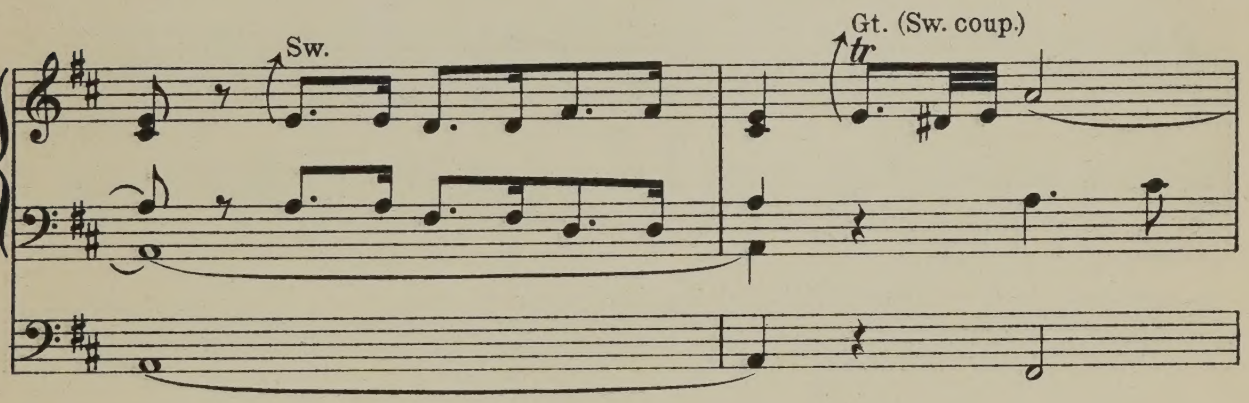
March in D major.

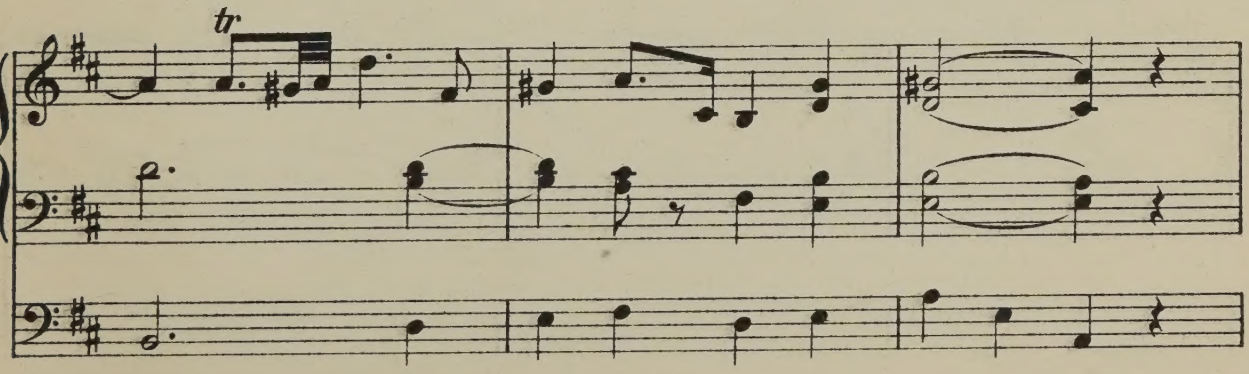
SAMUEL WESLEY.

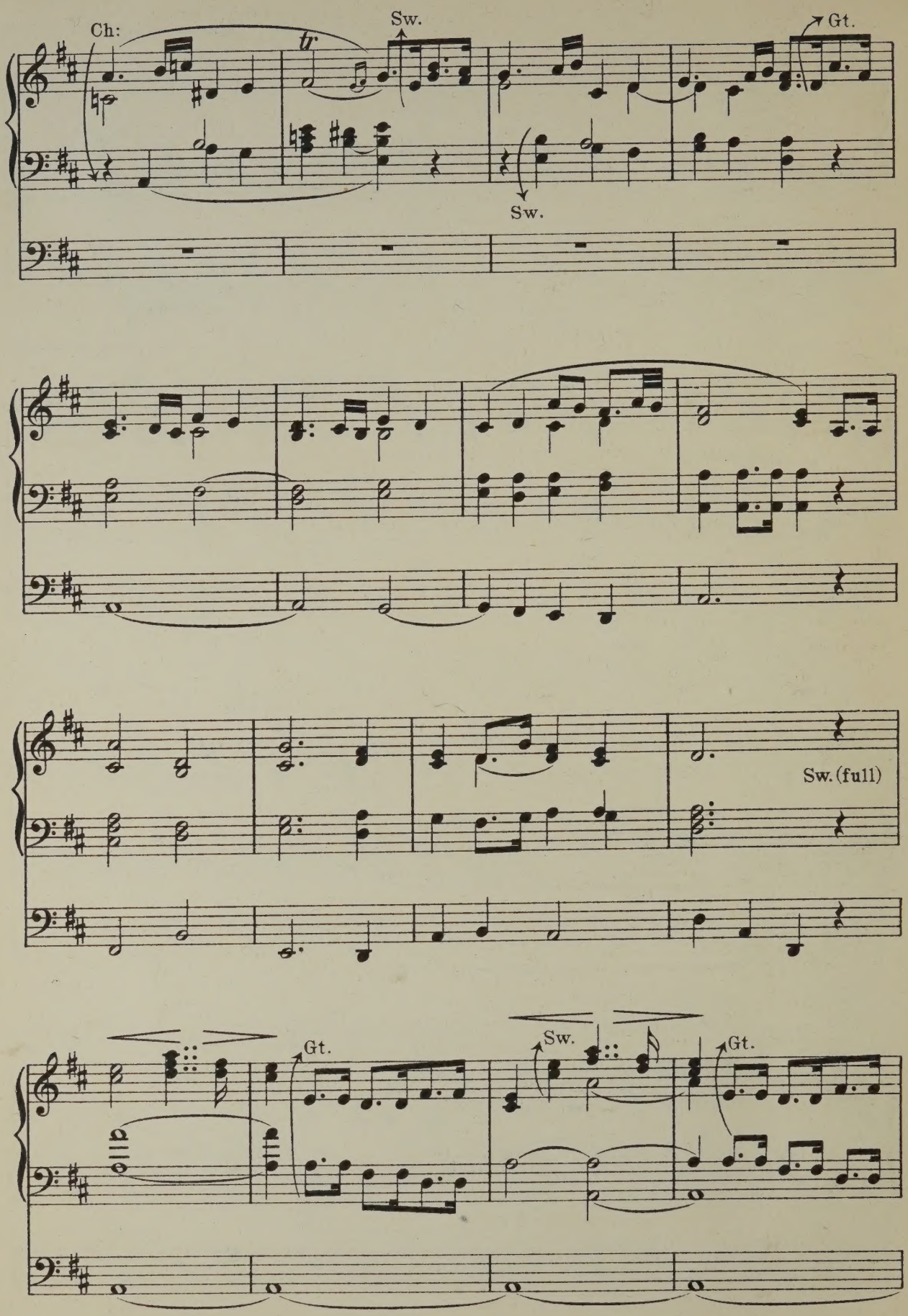


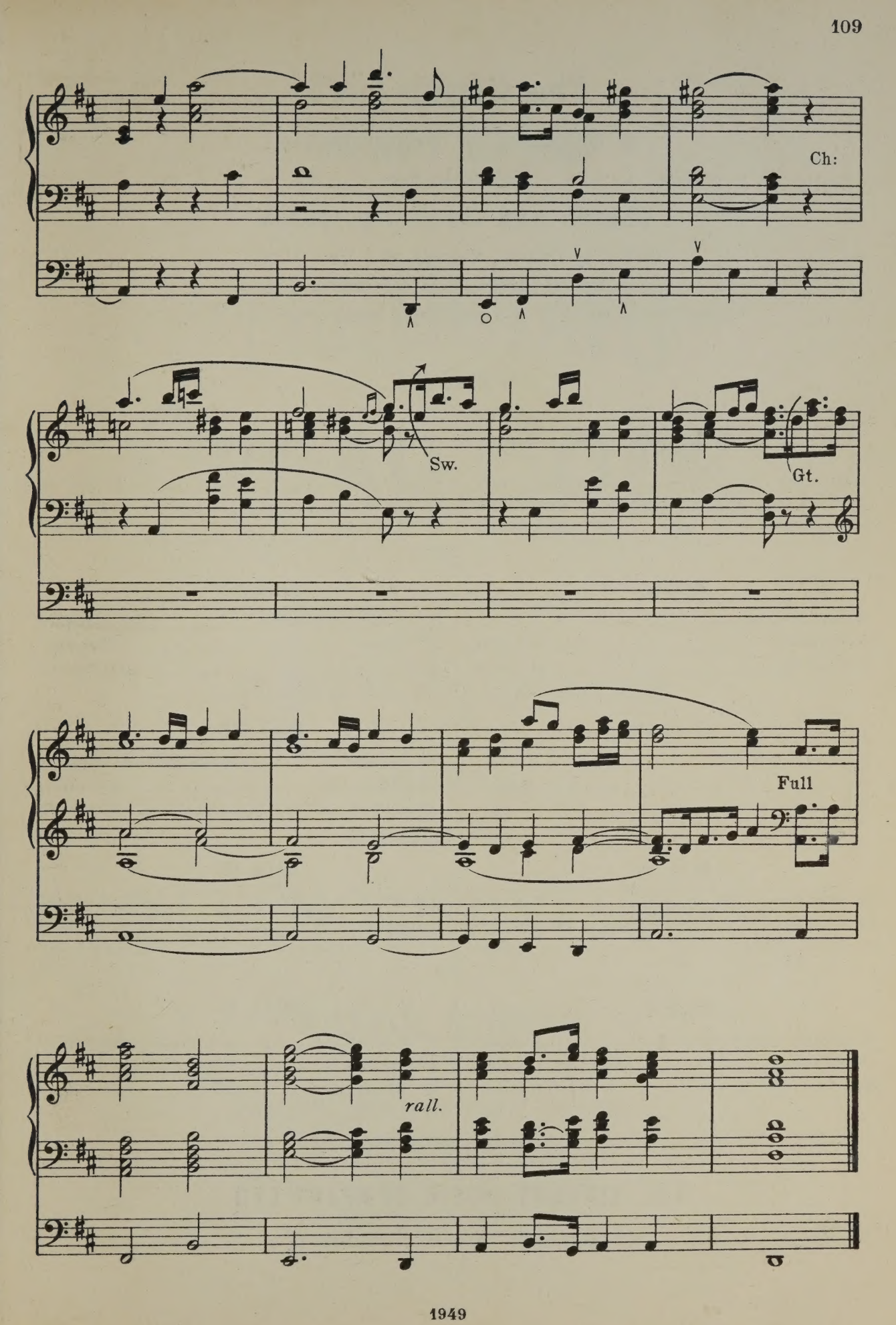



Gt.
Sw: (closed)
Gt.
tr
Sw.
p


Sw.
Gt. (Sw. coup.)
tr


tr


Ch:
tr
Sw.
Gt.
Sw.
Sw. (full)
Gt.
Sw.
Gt.


Ch:
Sw.
Gt.
Full
rall.

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WILLIAM RUSSELL.

(1777-1813).

Edited by EDMONDSTOUNE DUNCAN.

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(1777 - 1813)

Nº 34.	Adagio	Page	111
" 35.	Andantino	"	114
" 36.	Fugue	"	116
" 37.	Larghetto	"	125
" 38.	Andantino	"	128
" 39.	Adagio	"	132
" 40.	March	"	134

PREFATORY NOTE.

WILLIAM RUSSELL, Mus. Bac. (1777-1813), was an important musician in his day. A born Londoner—most of his life was spent in or near the metropolis. His father was both player and builder of organs. Indeed, Russell's first appointment as a lad of twelve, was as deputy to his father at St. Mary, Aldermanbury. Here he continued until 1793, when he proceeded to the Gt. Queen Street Chapel, Lincoln's Inn Fields. When this chapel became the property of the Wesleyans (in 1798), Russell accepted an appointment at St. Ann's, Limehouse. He did not however confine his whole attentions to church work, for in 1800 he became pianist at Sadler's Wells, and in the following year he attended Covent Garden theatre in the same capacity. But his chief appointment appears to have been that of organist to the Foundling Hospital which he obtained in 1801. His degree was conferred by Oxford University in 1808. Russell had been a pupil of Cope, Groombridge, Shrubsole and the famous Dr. Arnold. His works as might be expected cover a wide range. He left two oratorios—"The Redemption" and "Job," some twenty dramatic pieces, and many church voluntaries. The characteristics of the last named are perfect lucidity, spontaneity, and a graceful charm which still commend them to English organists who are not content to let the notable achievements of past times slip away into obscurity. They may not have the strength and originality of the Wesley organ music, but they will hold their own with the vast majority of contemporaneous work.

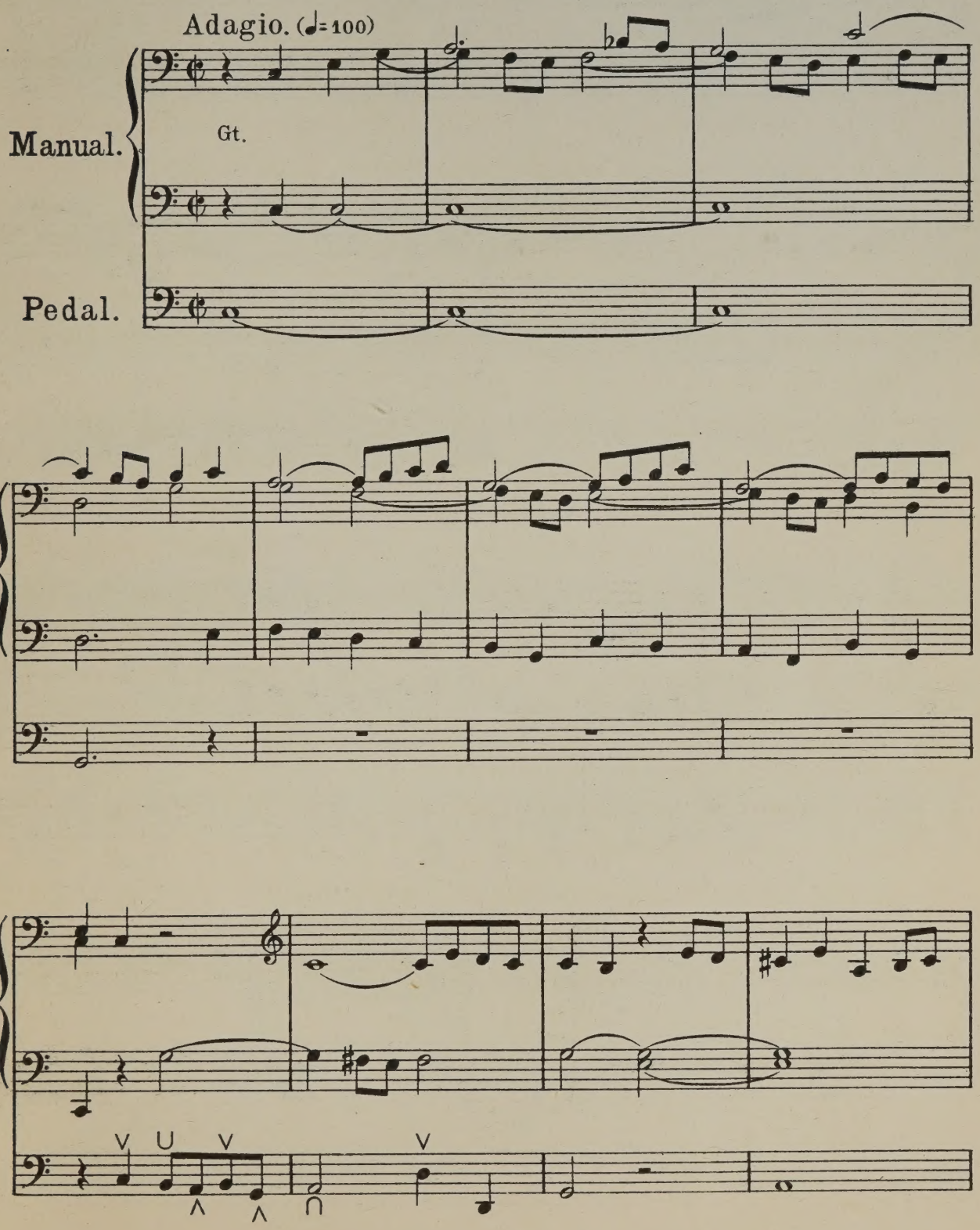
E.D.

Sw. 8 ft. Reed.
Gt. Diapasons.
Ch. 8 ft. Gamba
Ped. 16 ft. & 8 ft. Diaps (Uncoupled)

No. 34.

Adagio.

WILLIAM RUSSELL.



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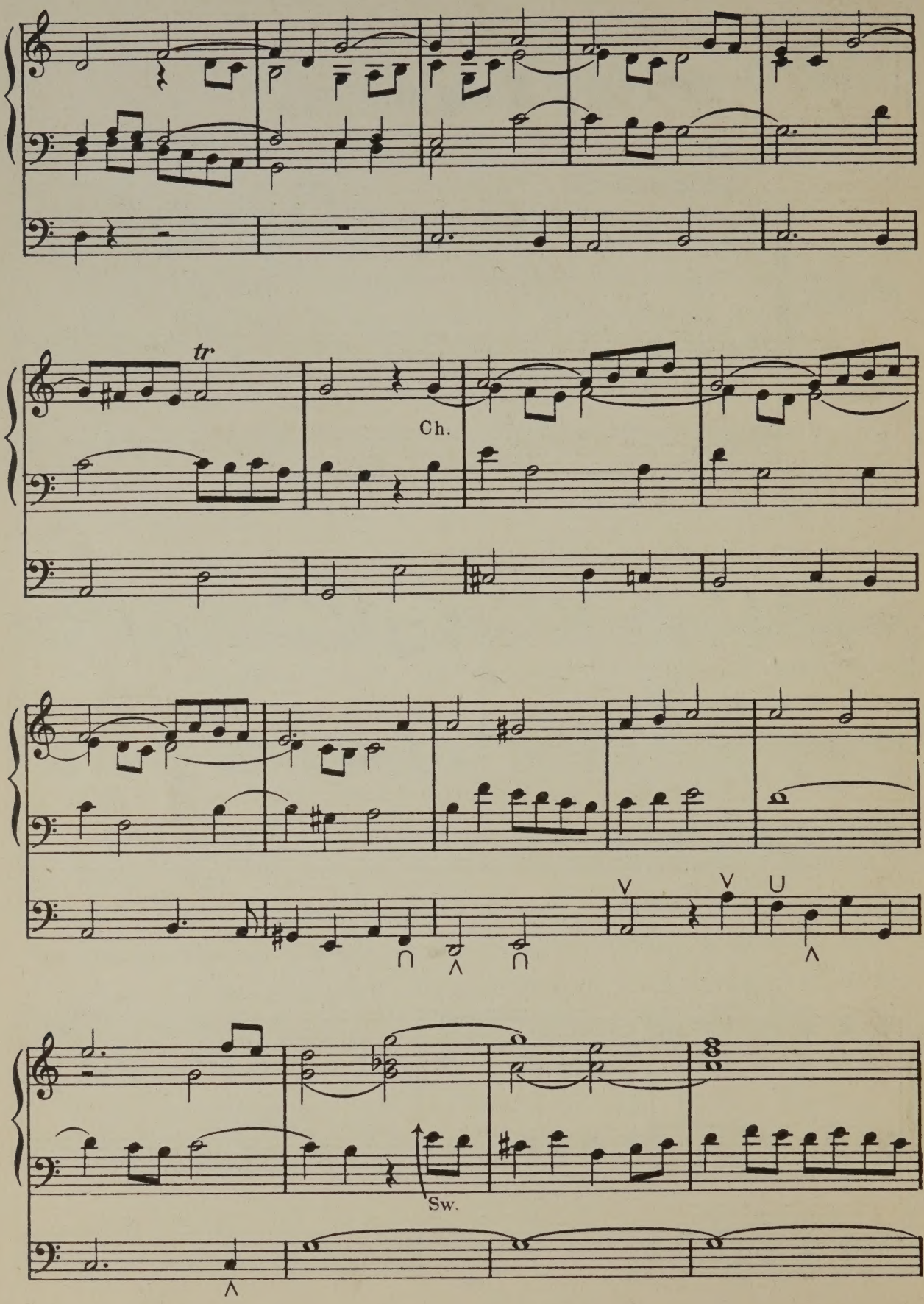
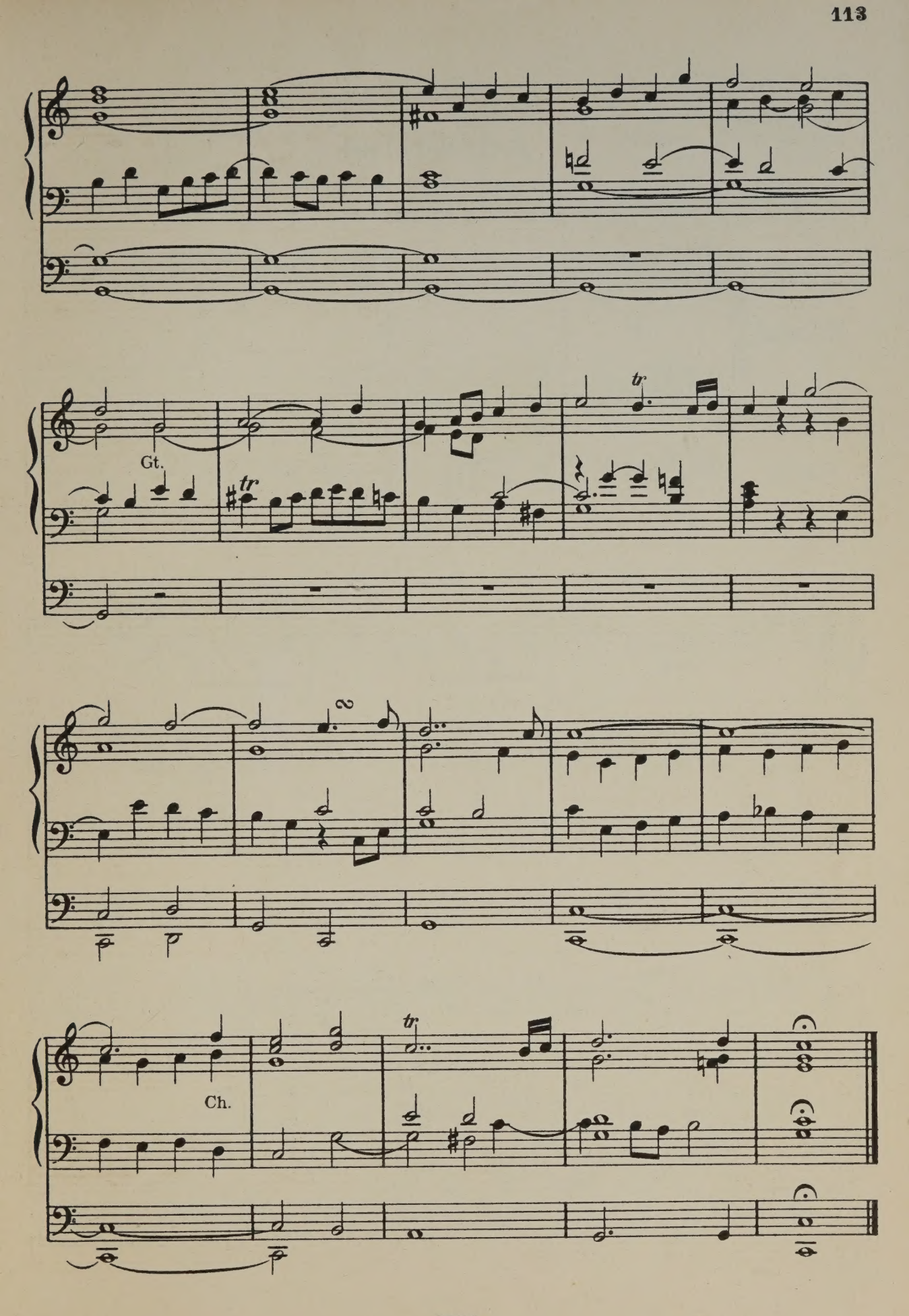

tr
Ch.
Sw.

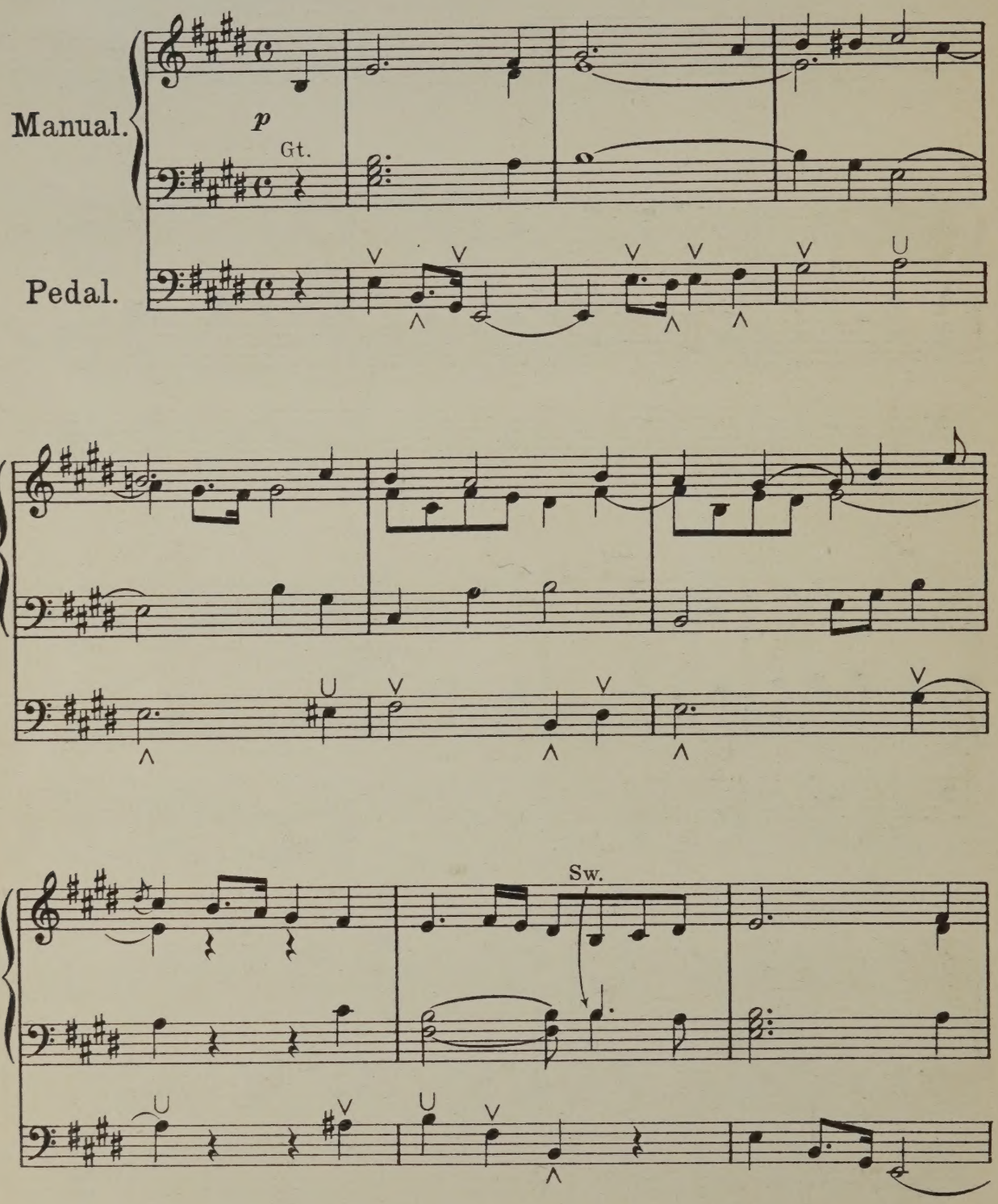

Gt.
tr
tr
2
Ch.
tr

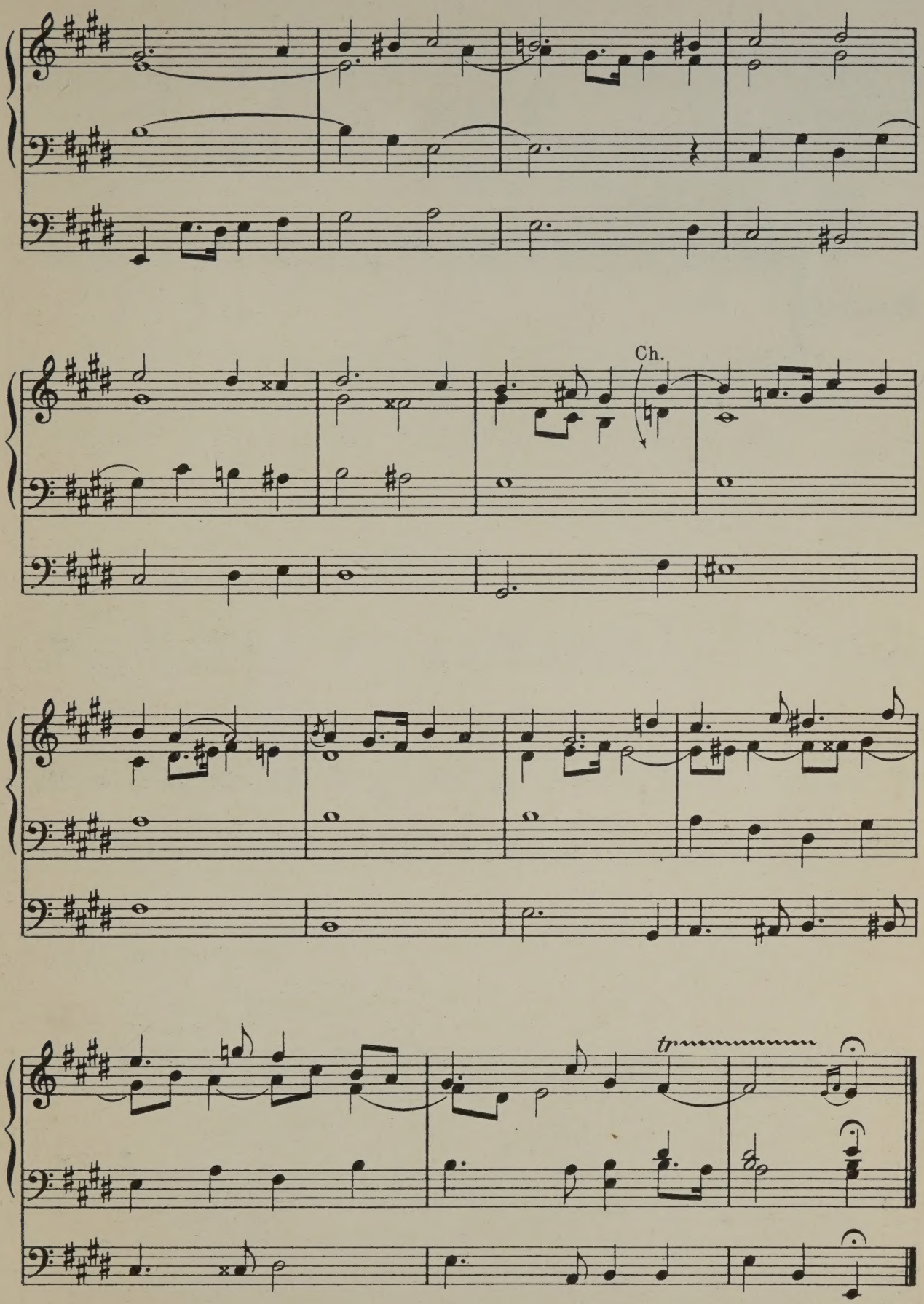
Sw. Soft Reed 8 ft.
Gt. Dulciana 8 ft.
Ch. Gamba 8 ft.
Ped. 16 ft. (Ch. coupled)

No. 35.

Andantino.

WILLIAM RUSSELL.




Ch.
tr

Sw. 16 8&4 ft.
Gt. Diaps 8 ft.
Ch. 8&4 ft.
Ped. 16&8 ft.

No. 36.

Fugue.

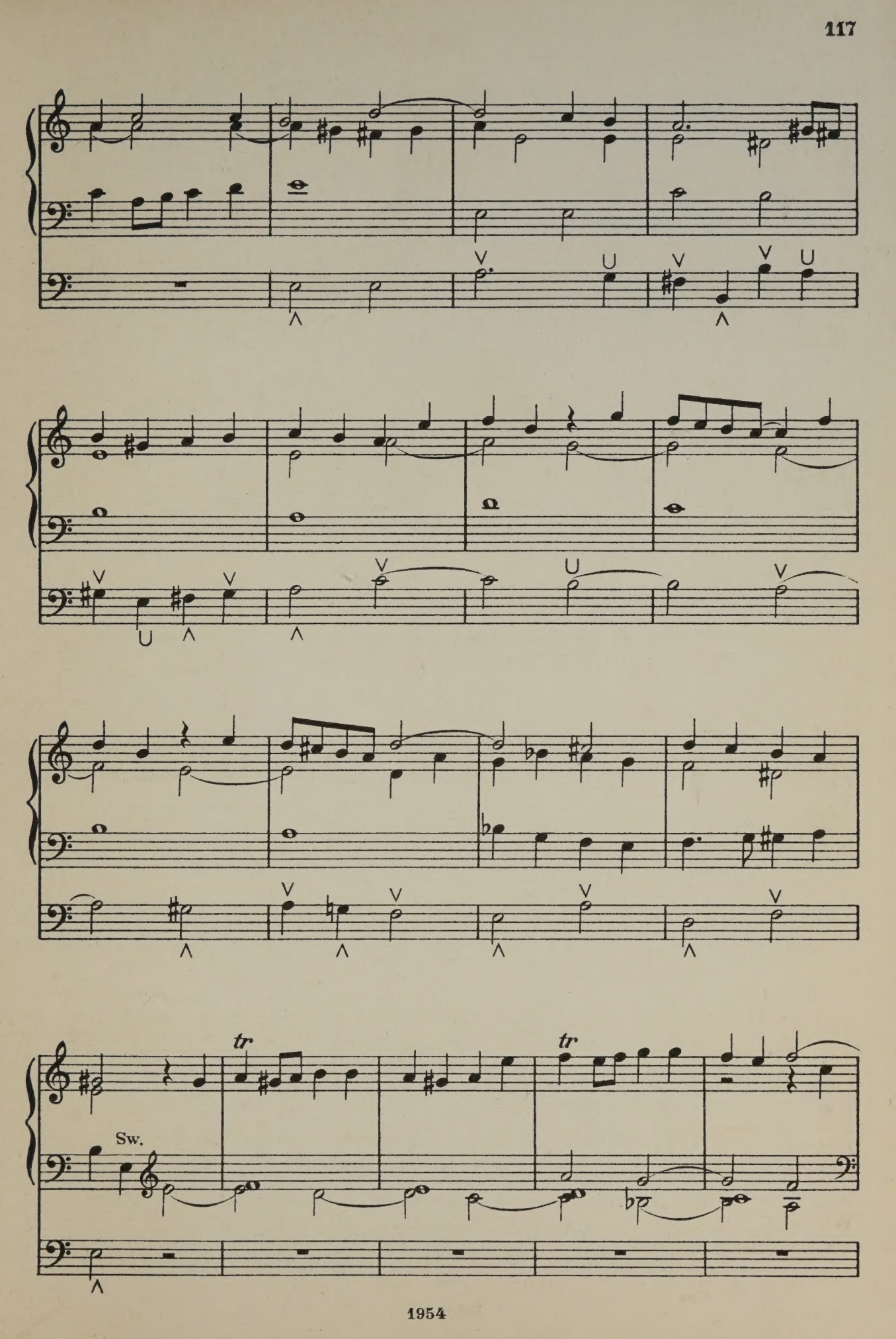
WILLIAM RUSSELL.

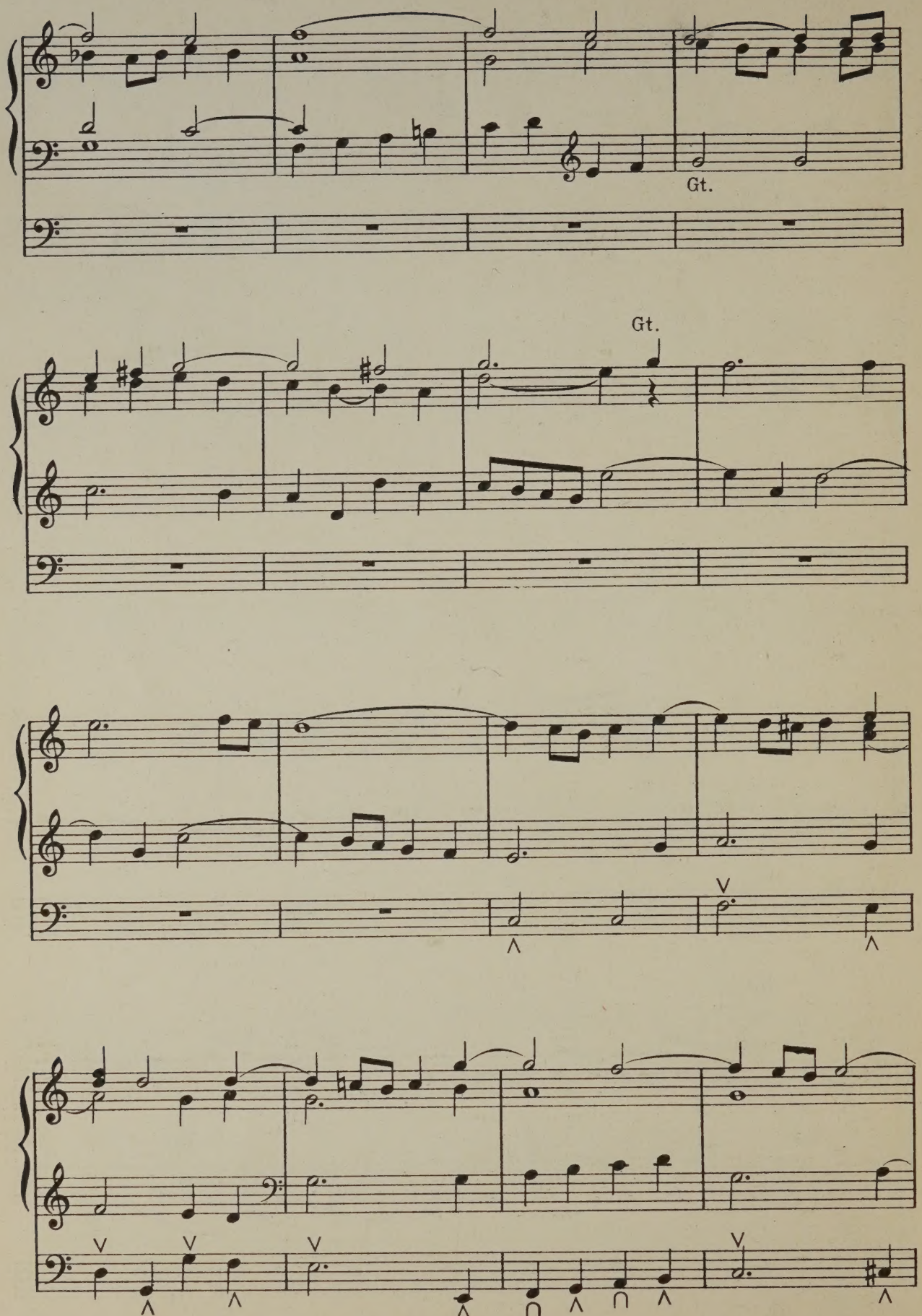
Alla Capella.

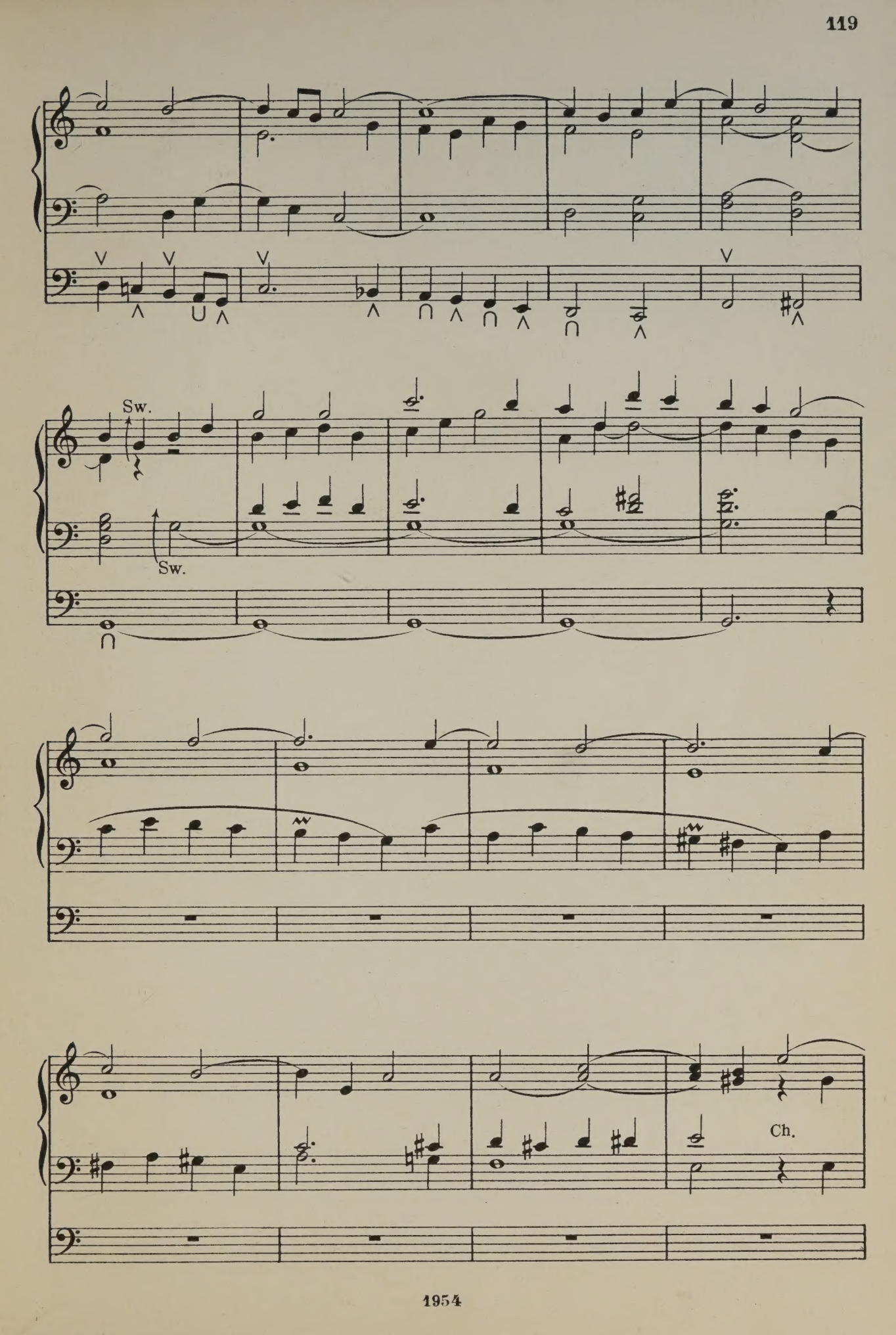
Manual.

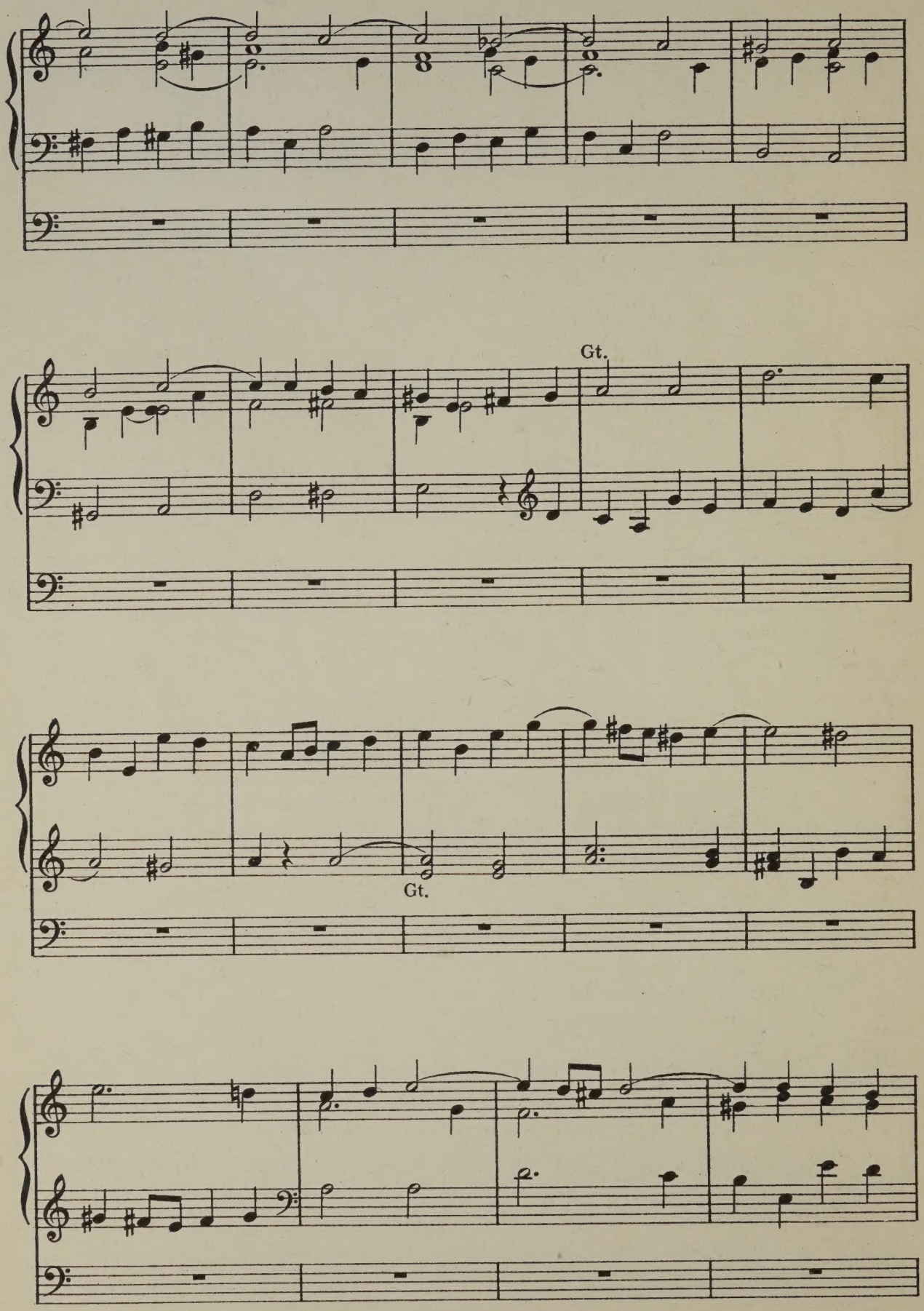
Gt.

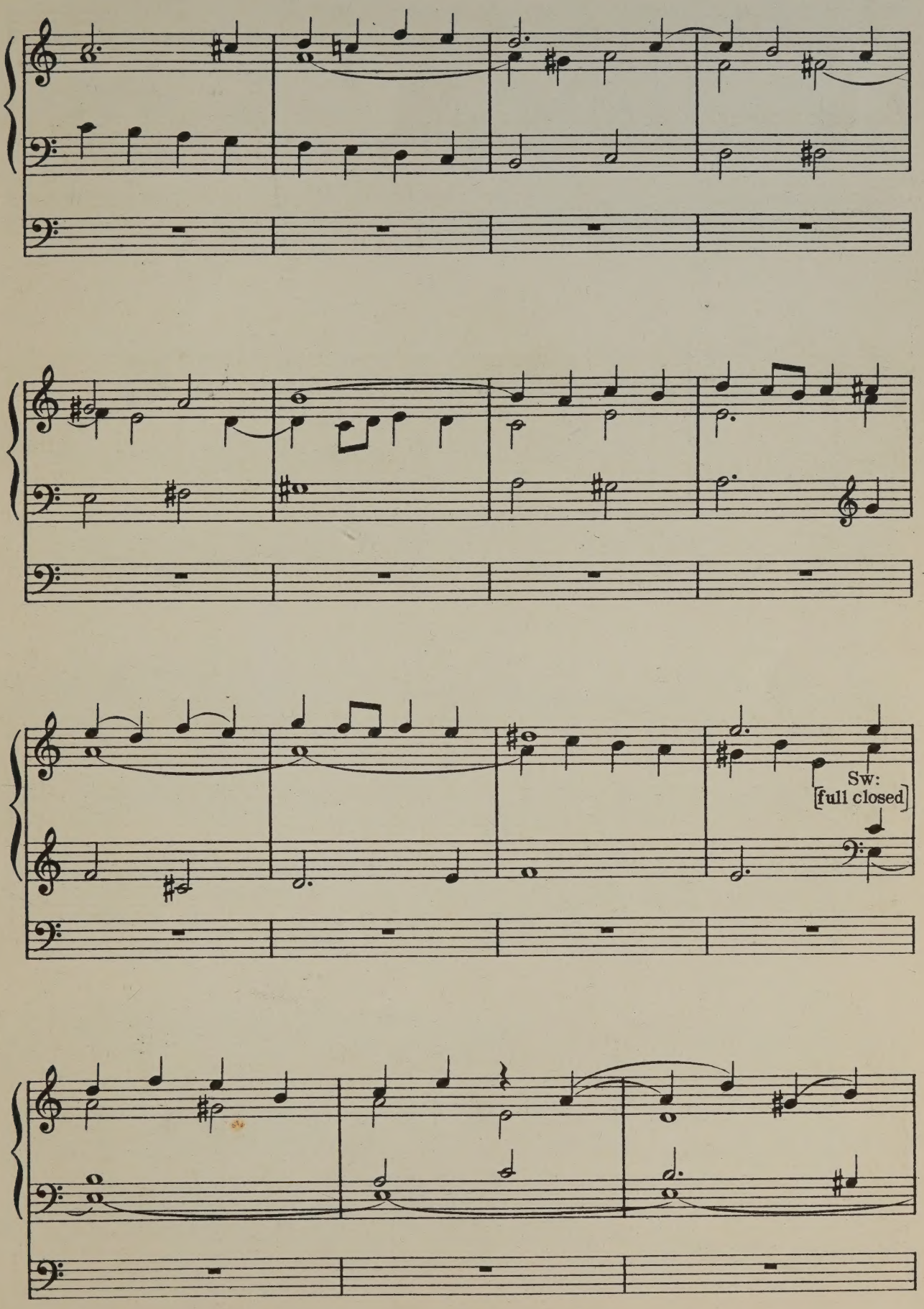
Pedal.

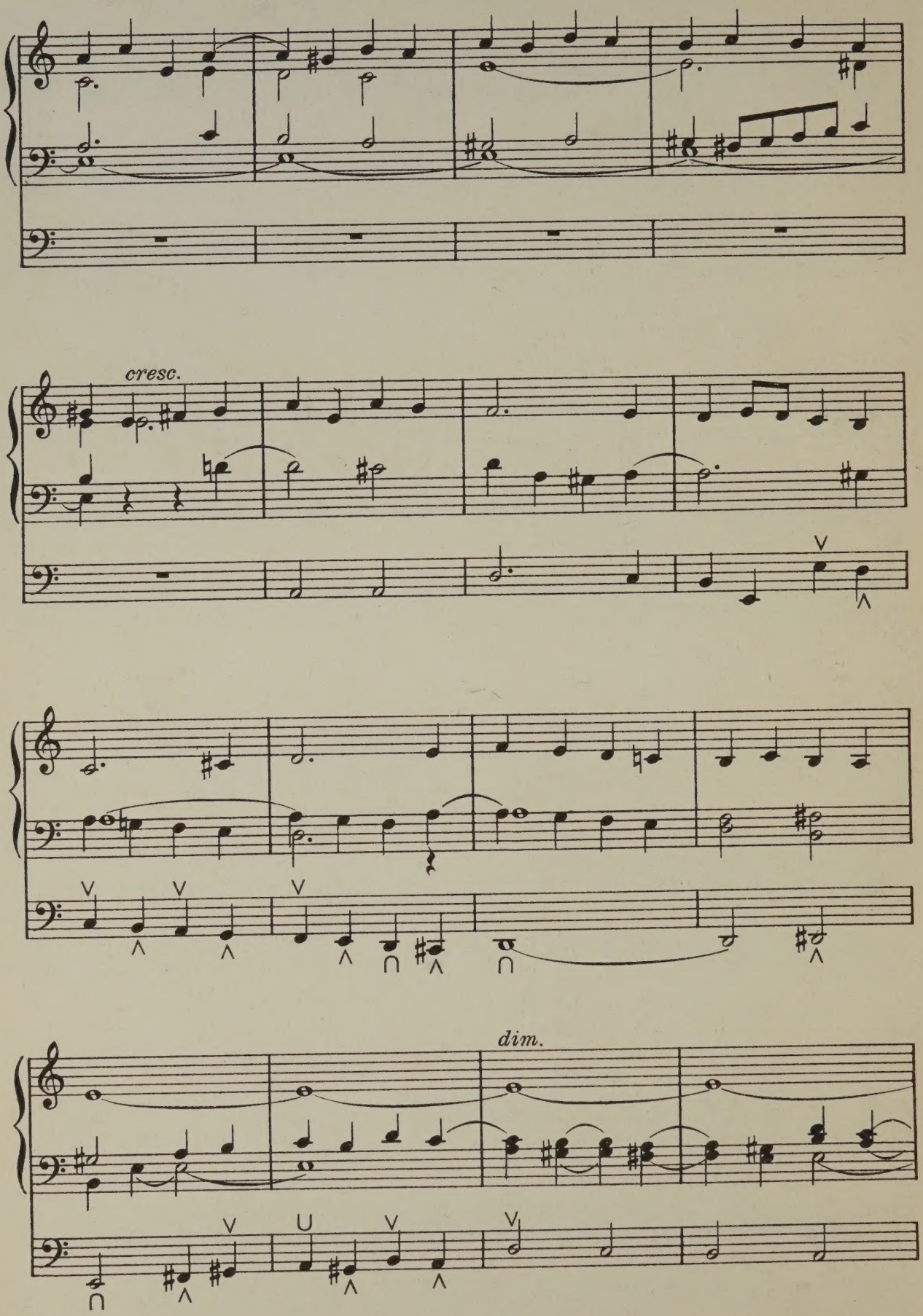

tr
tr
Sw.

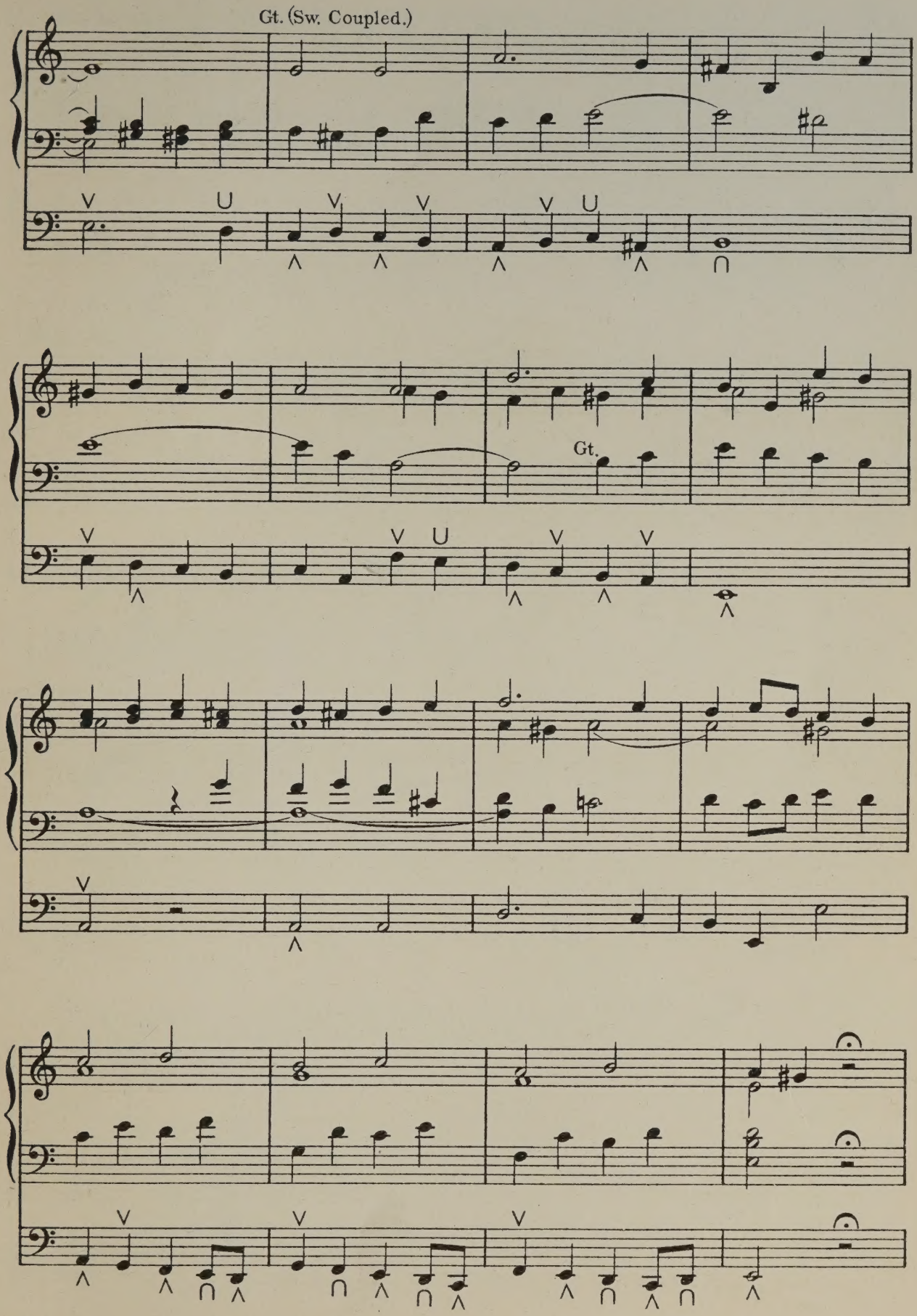

Gt.
Gt.

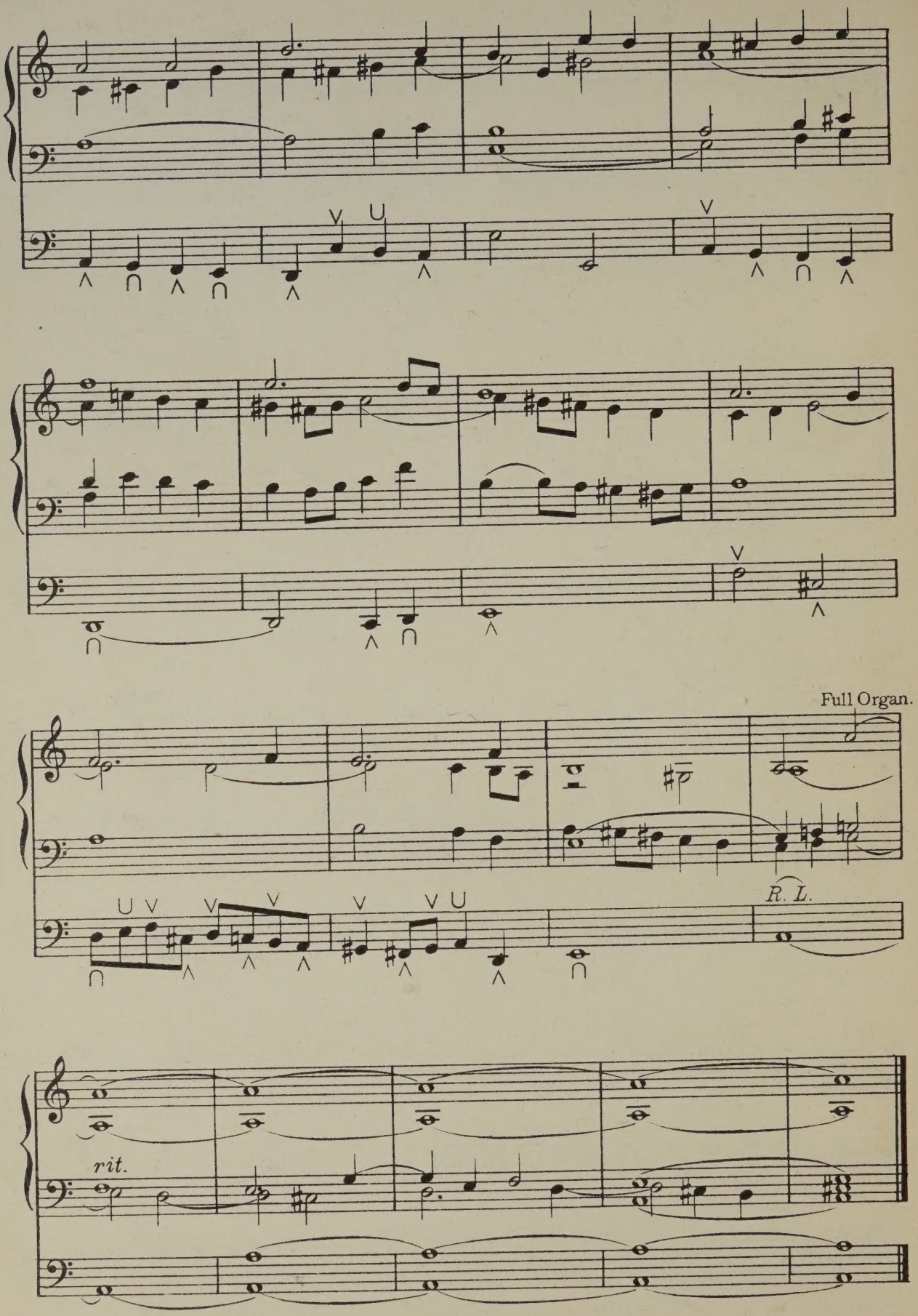

Sw.
Sw.
Ch.


Gt.
Gt.


Sw:
[full closed]


cresc.
dim.


Gt. (Sw. Coupled.)
Gt.

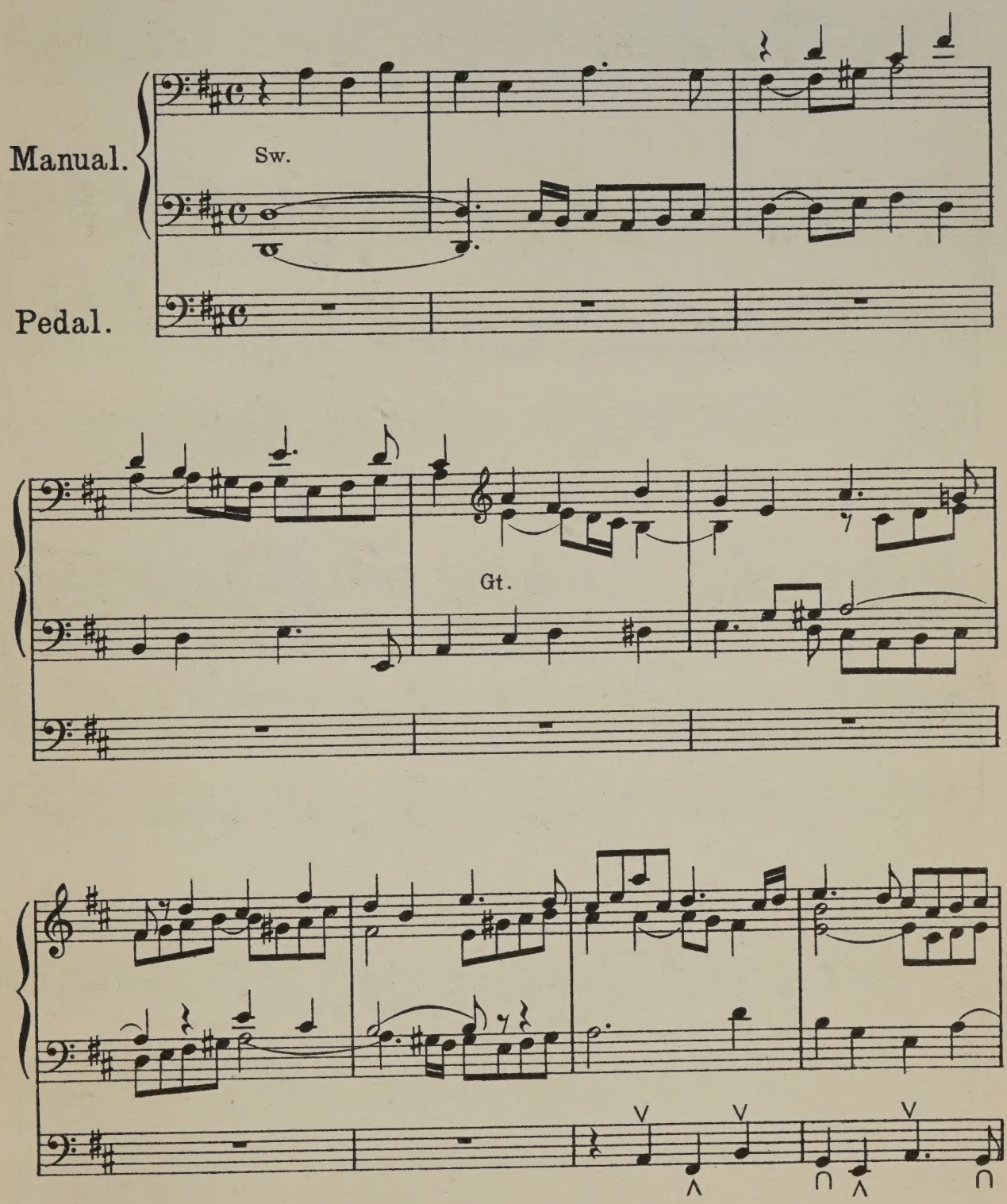

Full Organ.
R. L.
rit.

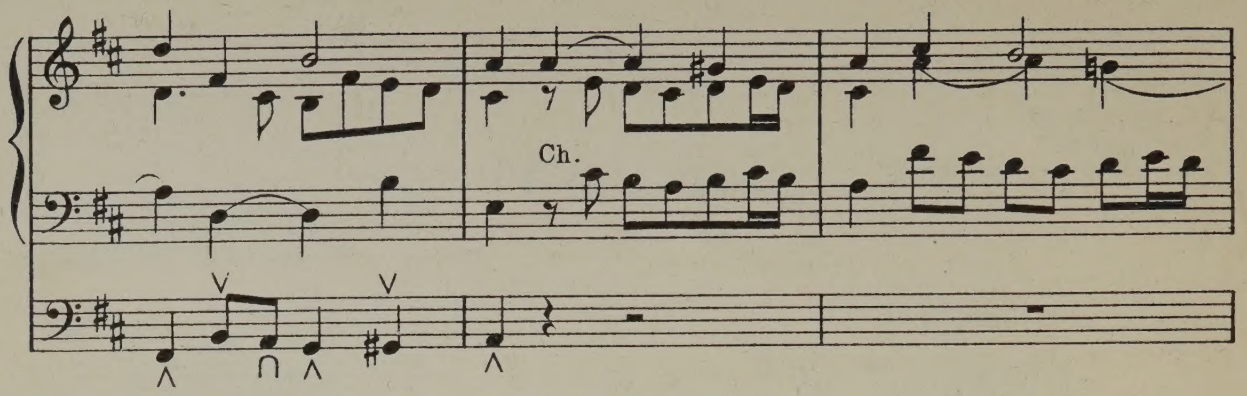
Sw. Oboe
Gt. Diapason 8 ft.
Ch. 8 & 4 ft.
Ped. 16 ft (Gt. coupled)

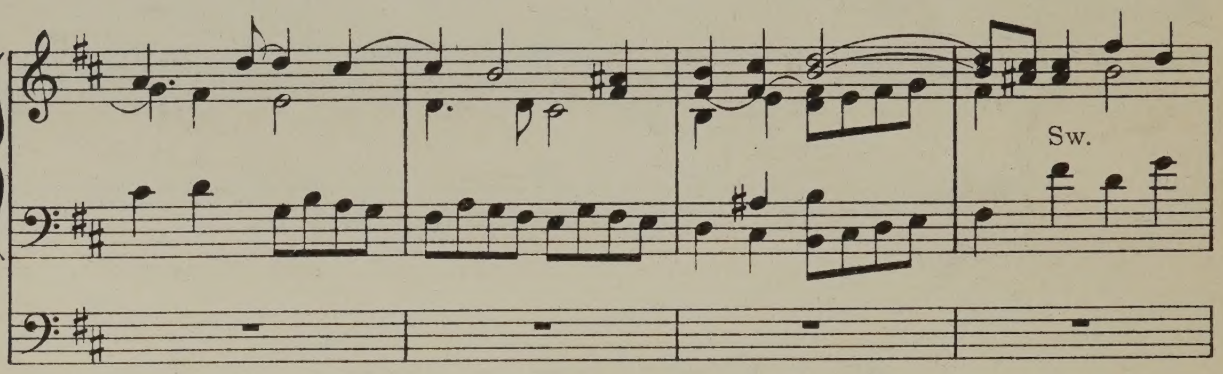
No 37.

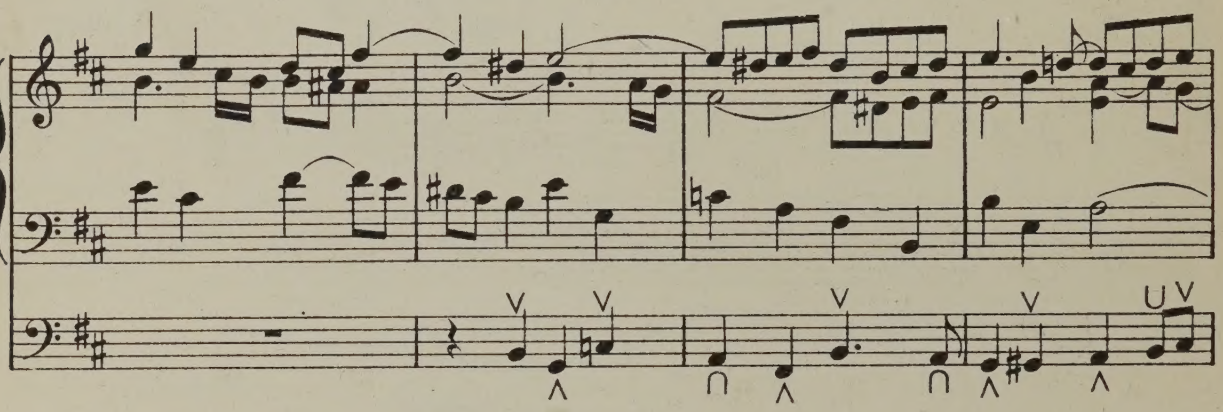
Larghetto.

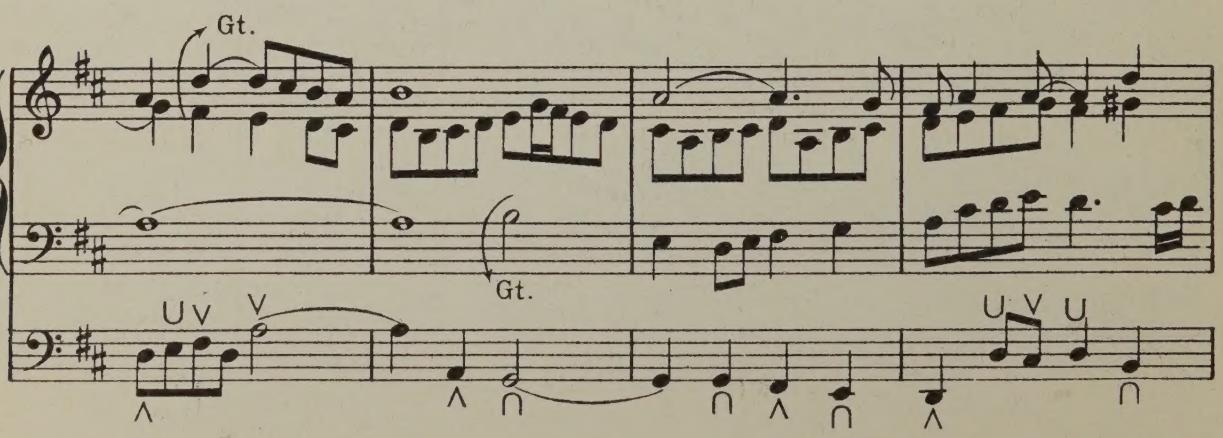
WILLIAM RUSSELL

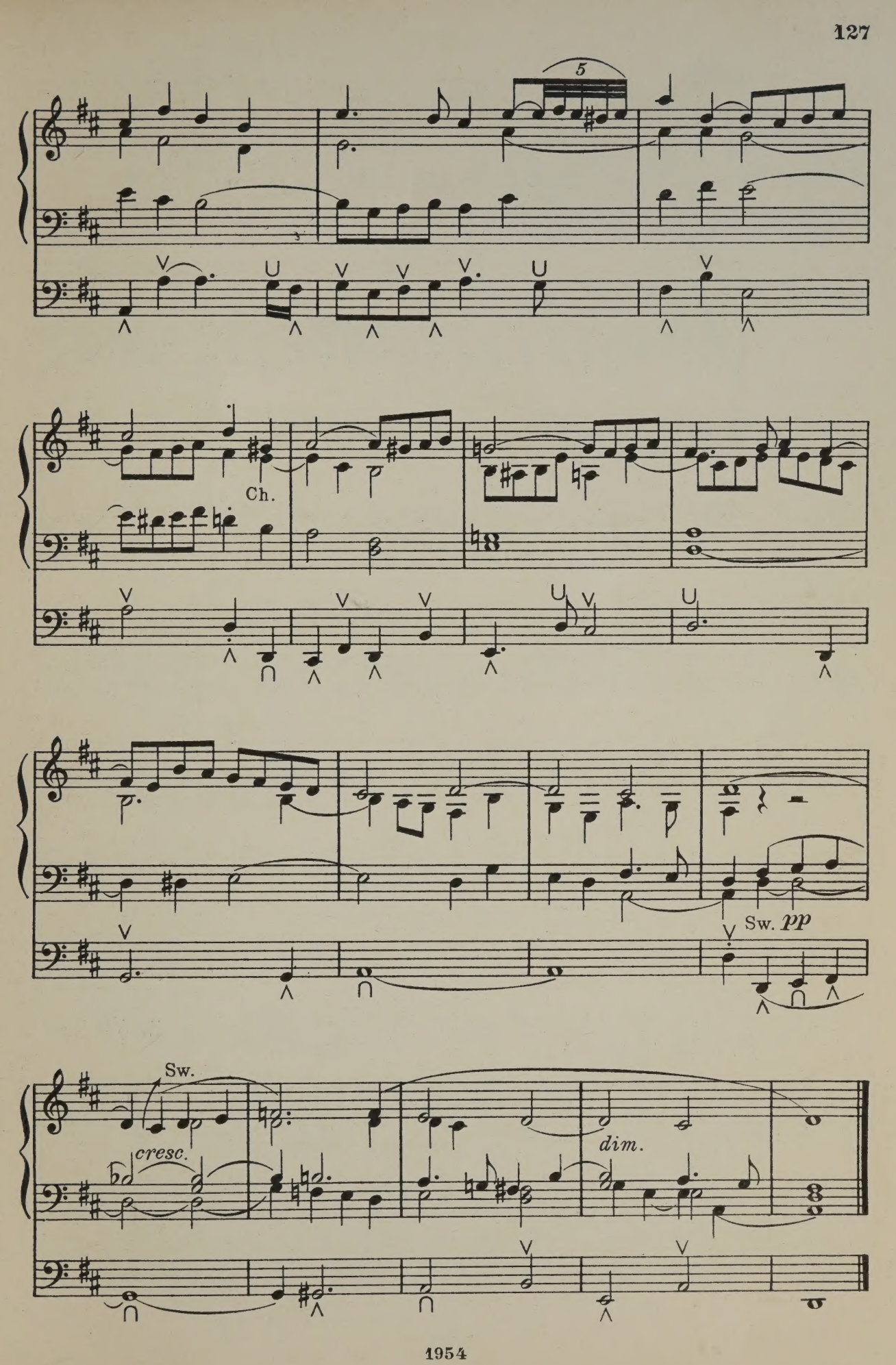



Ch.


Sw.




Gt.
Gt.

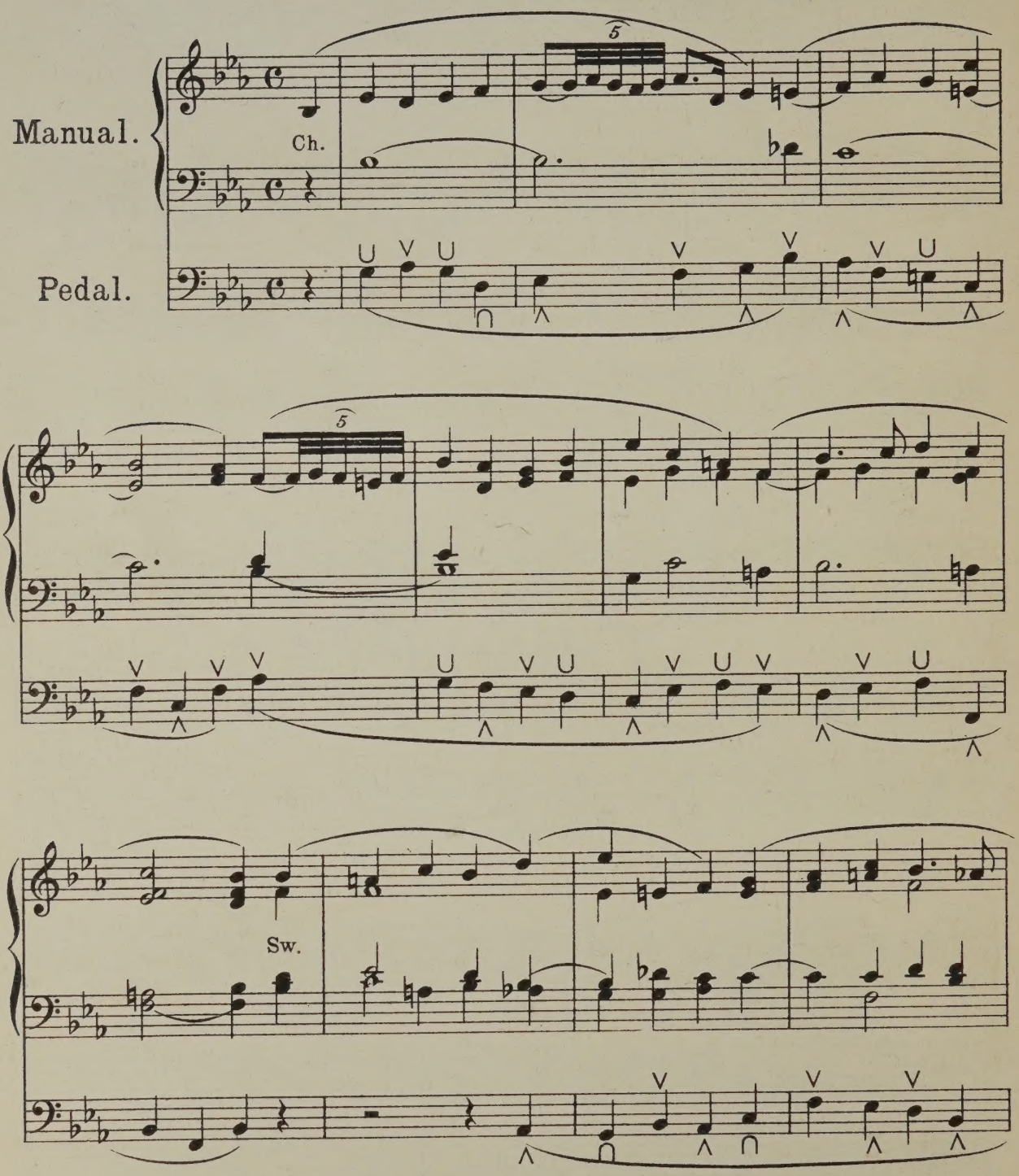

5
Ch.
Sw. pp
Sw.
cresc.
dim.

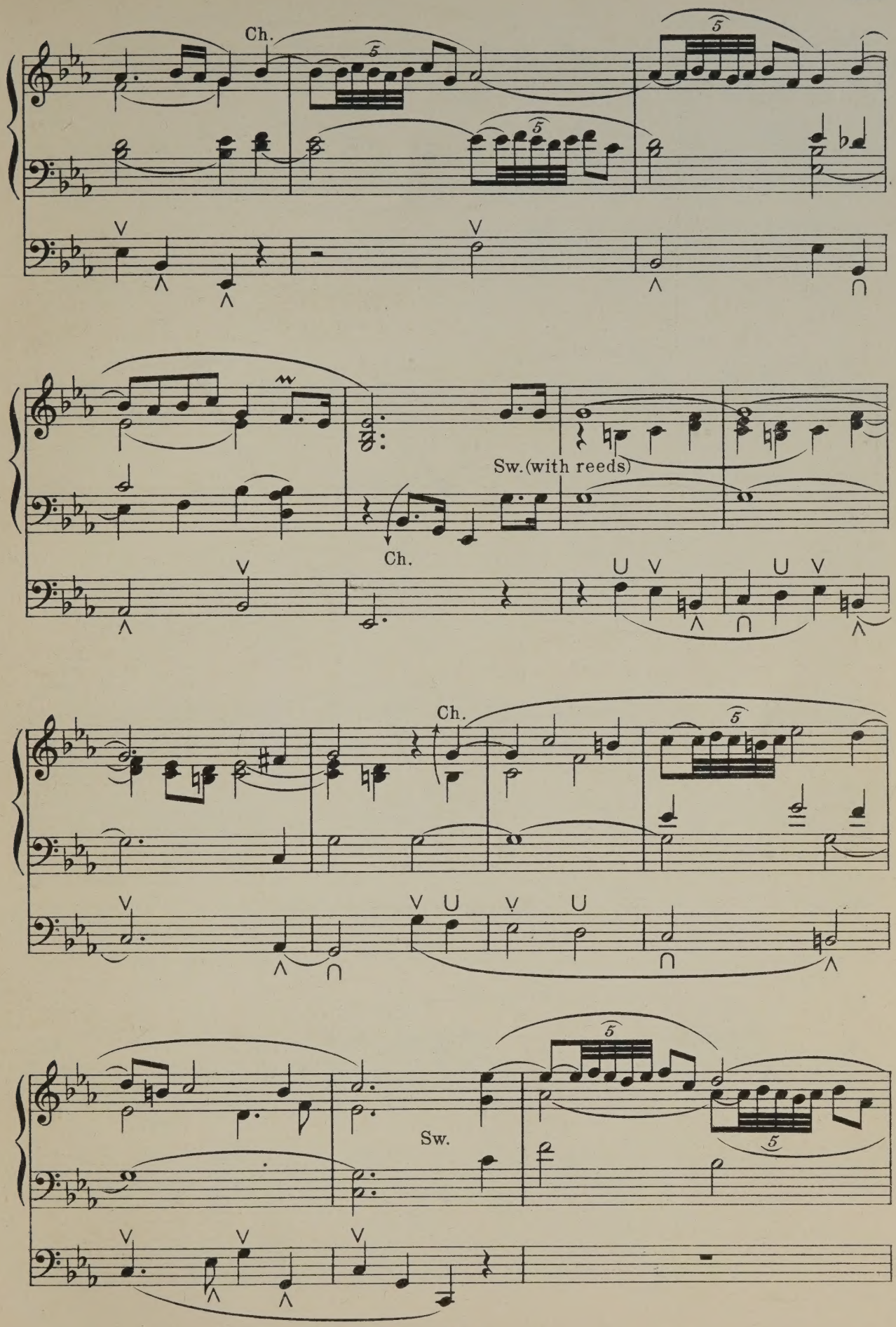
Sw. Diaps. 8ft.
Gt. 8ft Flute.
Ch. Gamba 8ft.
Ped. 16ft (Ch. coupled)

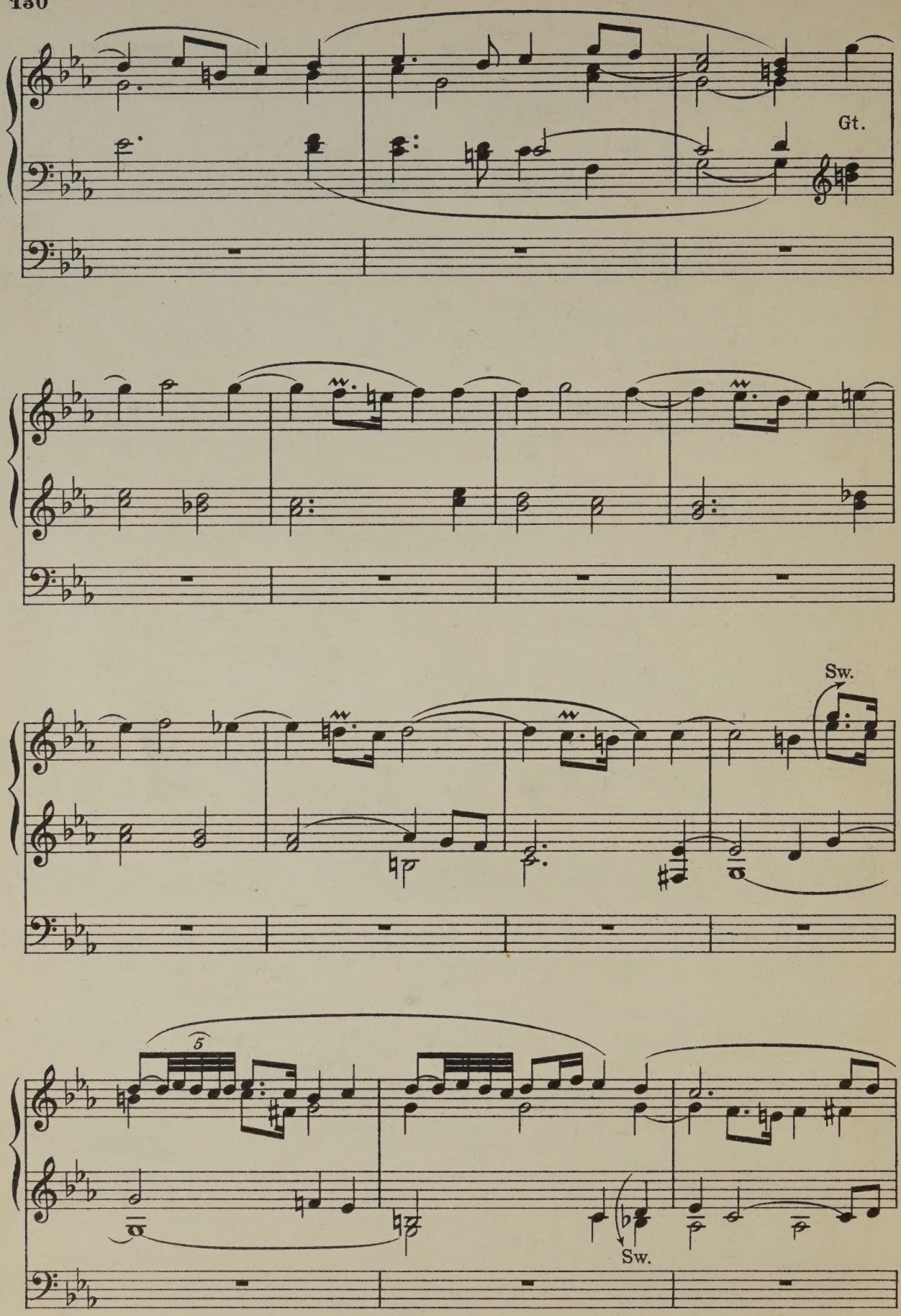
No. 38.

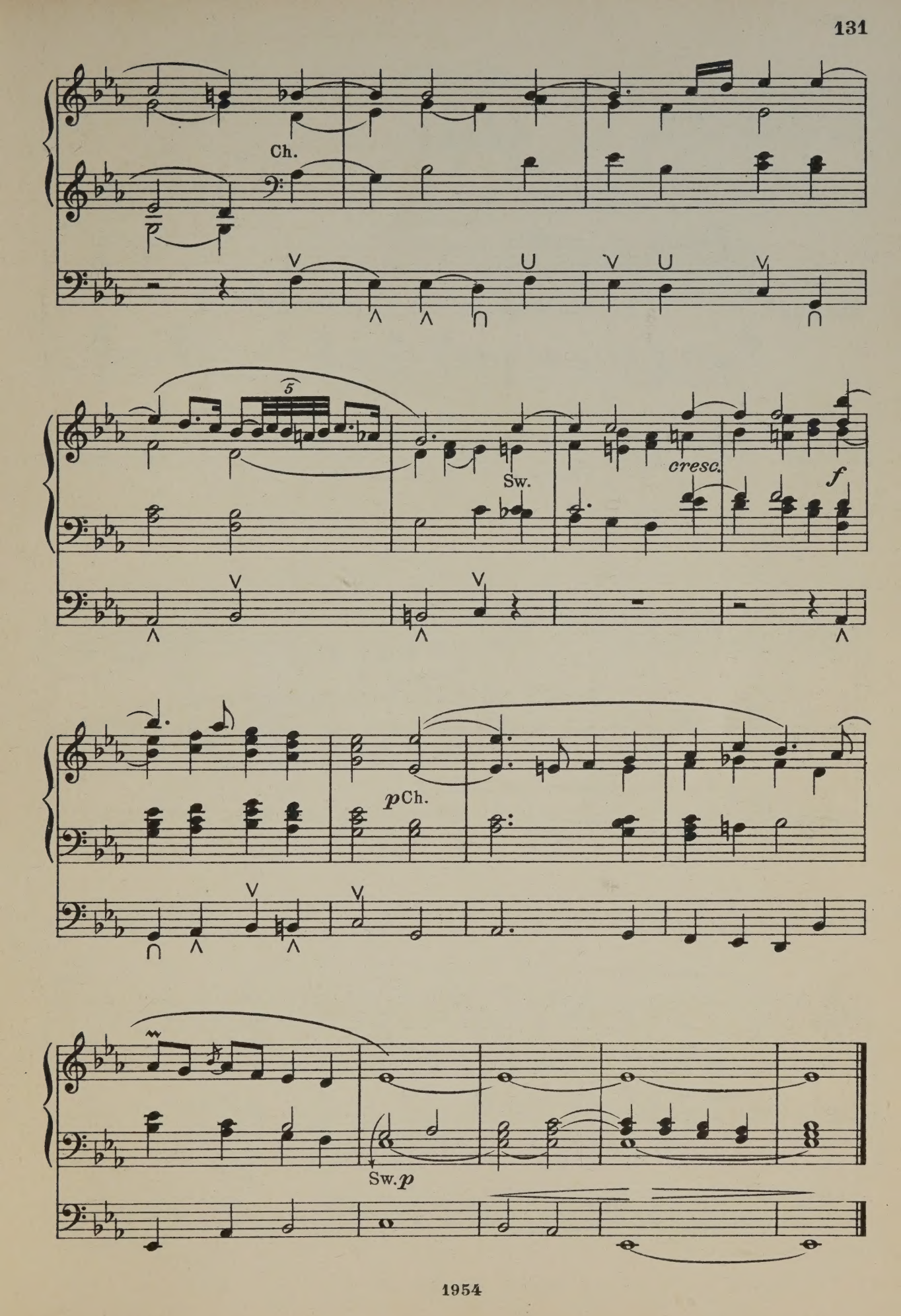
Andantino.

WILLIAM RUSSELL.




Ch.
Sw. (with reeds)
Ch.
Ch.
Sw.


Gt.
Sw.
5
Sw.


Ch.
5
Sw.
cresc.
f
p Ch.
Sw. p

No 39.

Sw. 8 & 4 ft.
Gt. Diaps. (Sw. coupled)
Ped. 16 & 8 ft. (Gt. coup.)

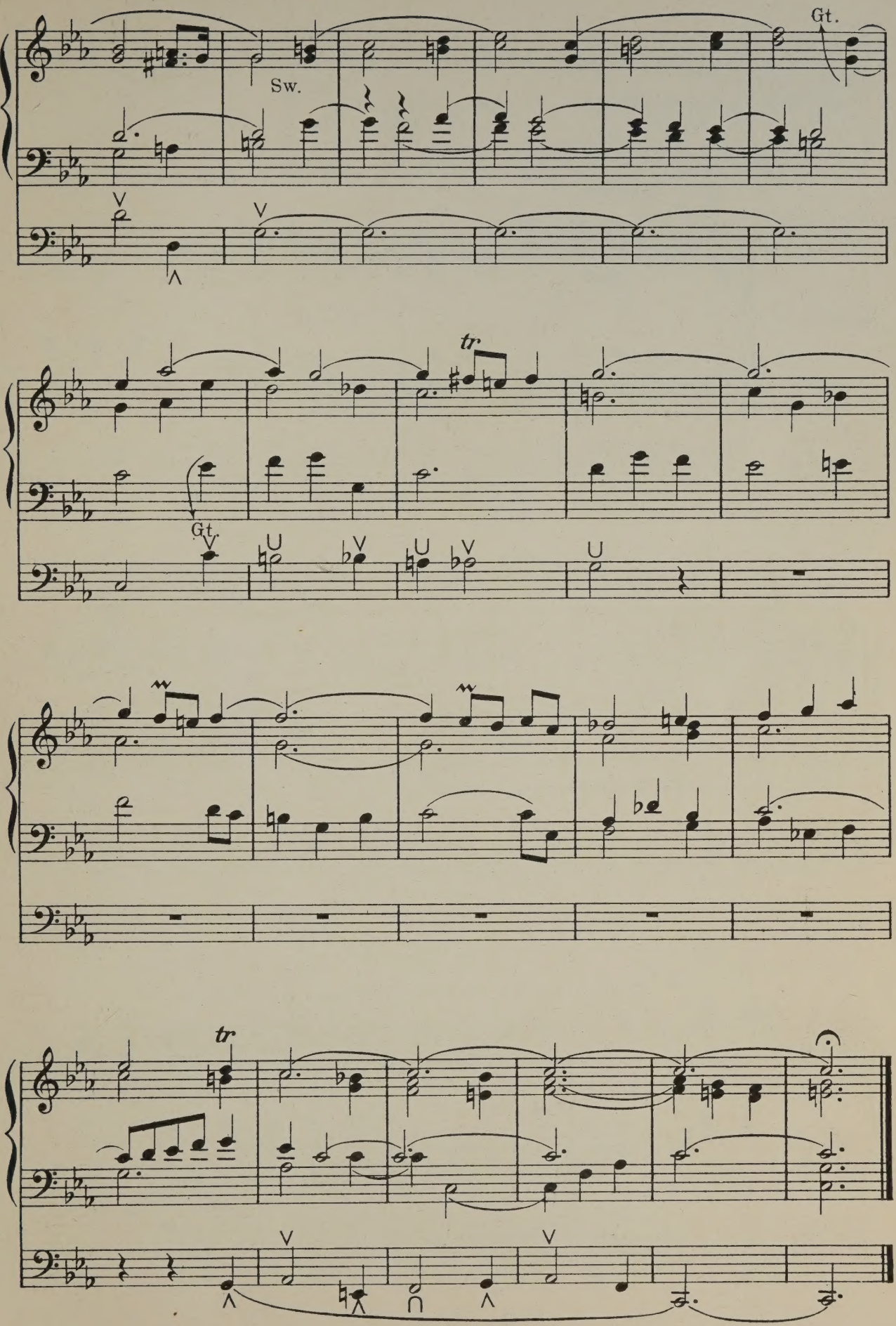
Adagio.

WILLIAM RUSSELL.

Manual.

Gt.

Pedal.

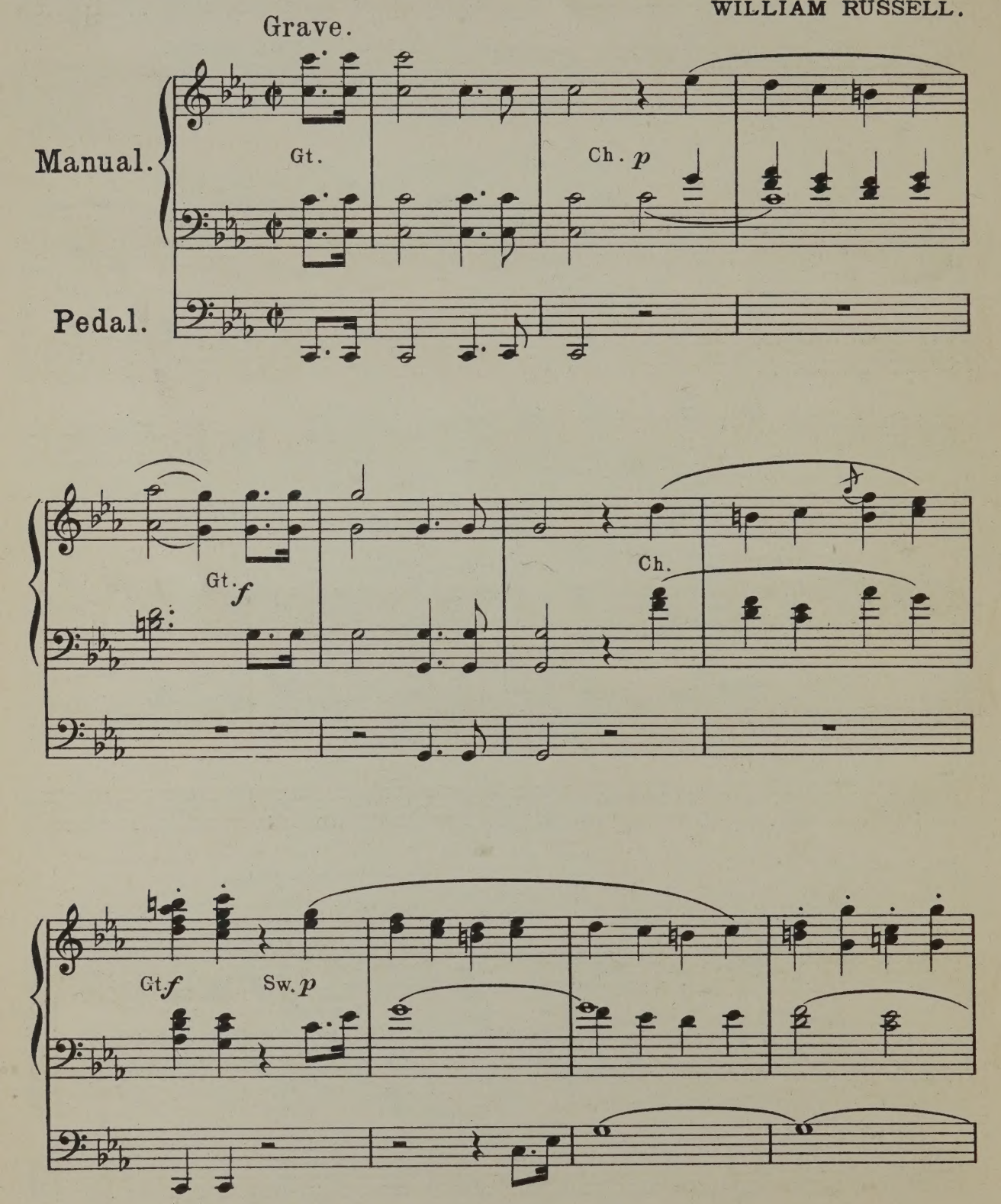

Gt.
Sw.
tr
Gt.
tr

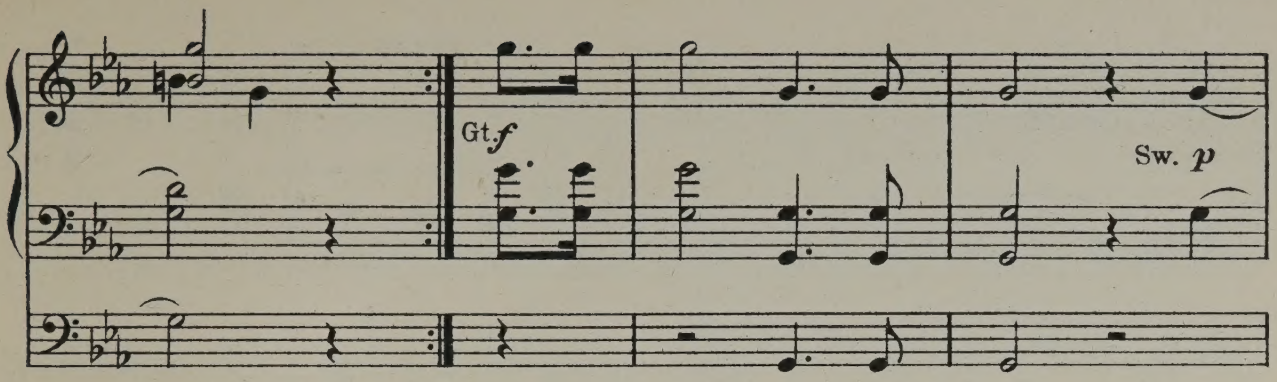
Sw. 16 8 & 4 ft.
Gt. Full to Prin. (Sw. coupled.)
Ch. 8 & 4 ft.
Ped. 16 & 8 ft. (Gt. coupled.)

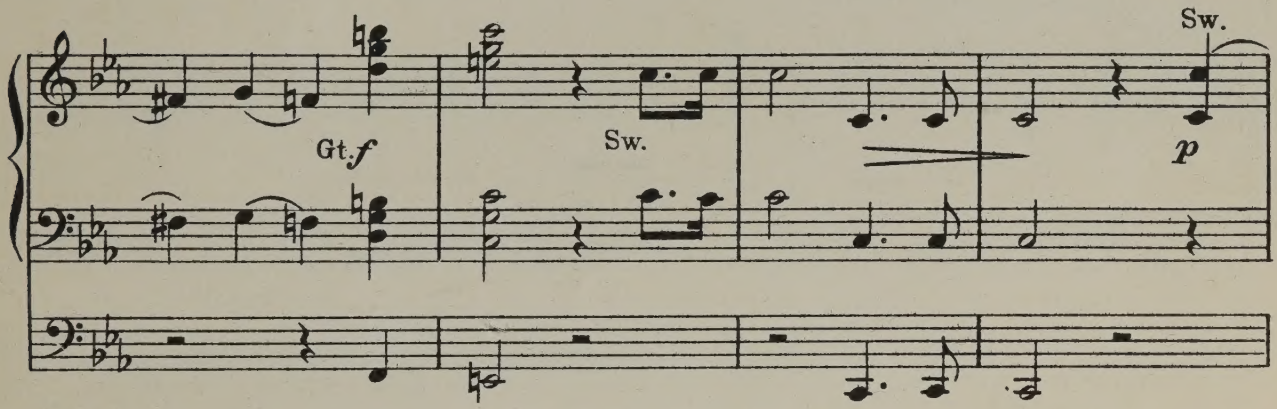
No. 40.

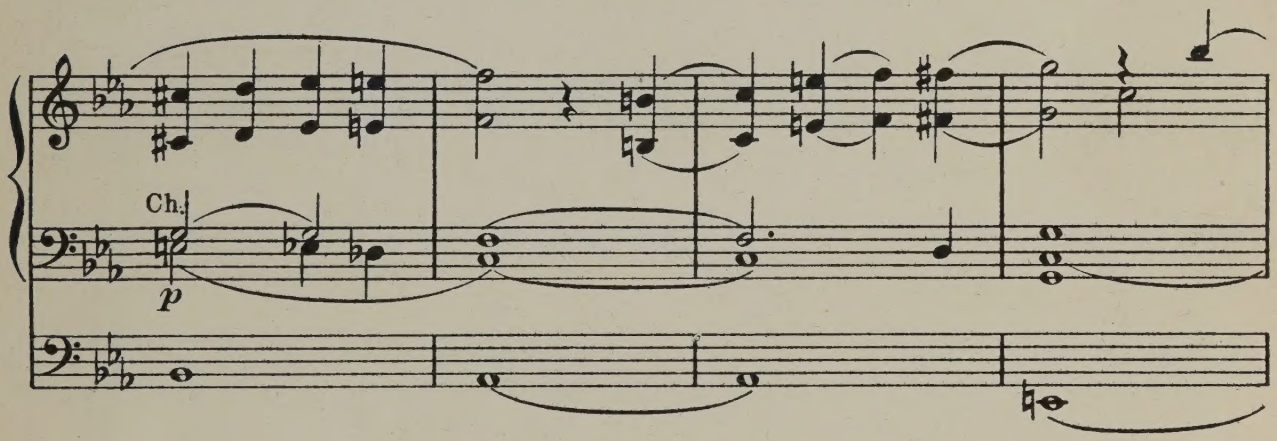
March.

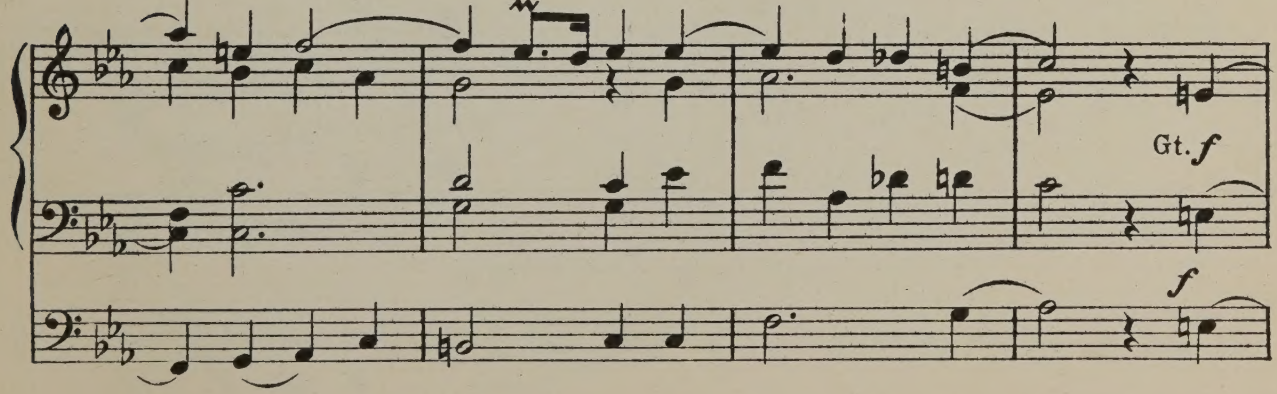
WILLIAM RUSSELL.




Gt. f
Sw. p


Gt. f
Sw.
Sw.
p


Ch.
p


Gt. f
f

Sw.

Ch. *p*

p

Sw.

dim.

Ch. *p*

Gt. *f*

Sw. *p*

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Book 8.

EIGHT SHORT PIECES FOR ORGAN

by

Purcell, Humfreys and Blow.

Nº 41. Minuet in G minor	Henry Purcell	Page	138
" **42. March in C major**	Henry Purcell	"	139
" **43. Adagio in F minor**	Henry Purcell	"	140
" **44. Moderato in C minor**	Henry Purcell	"	142
" **45. Largo in G major**	Pelham Humfreys	"	143
" **46. Aria in G major**	Dr Blow	"	144
" **47. Saraband in C major**	Dr Blow	"	146
" **48. Choral Prelude.** ("The 100th Psalm-tune set as a lesson")	Dr Blow	"	147

1956

PREFATORY NOTE.

In grouping together pieces by Purcell, Humfreys & Blow, no anachronic violence is done; for the musicians were intimately associated in life, and in death they were not divided, their remains lying in Westminster Abbey.

At the Restoration (says an old writer, in a laconic note, quoted by Hawkins) " Captain Henry Cooke was made Master of the Children.* He was esteemed the best musician of his time to sing to the lute, till Pelham Humfreys came up, after which he died with discontent." Pelham Humfreys (1647-1674) came up as one of the first singing-boys of the Restoration. Henry Purcell (1658-1695) seems to have studied with Cooke, Humfreys, and Blow—certainly with the latter two. He succeeded Blow, as organist of Westminster Abbey, in 1680, and after Purcell's death (in 1695) Blow was re-appointed.

John Blow (1648-1708) had the advantage of comparatively long life, and although overshadowed by Purcell, no one else proved a serious rival. His degree came from Lambeth. The 100th Psalm-tune set as a lesson, has considerable historic interest as an early specimen of the choral-prelude—a style of piece which may be said to have originated with Tallis, Blitheman, and Bull,† while it afterwards touched perfection at the hands of the mighty John Sebastian Bach. Blow's Prelude, though quite simple in design, is a charming example of old-world music.

If their scarcity makes them more valued, Seventeenth-Century organ pieces should rank highly; for they survive a day when such music was made *ex tempore*. So much it is safe to surmise.

E.D.

* At the Chapel Royal.

† Compare Tallis's "Felix namque" written in 1562, and given in the Fitzwilliam Virginal Book (No. 109), also Bull's "Salvator Mundi" (No. 45) and "In Nomine" (No. 119) and another "In Nomine" by Blitheman (No. 50): all in the same collection.

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Sw. Oboe.
Ch. Gamba 8 ft.
Ped. 16 ft. (Ch. coupled).

No 41.
Minuet.

In moderate time.

HENRY PURCELL.

Manual.

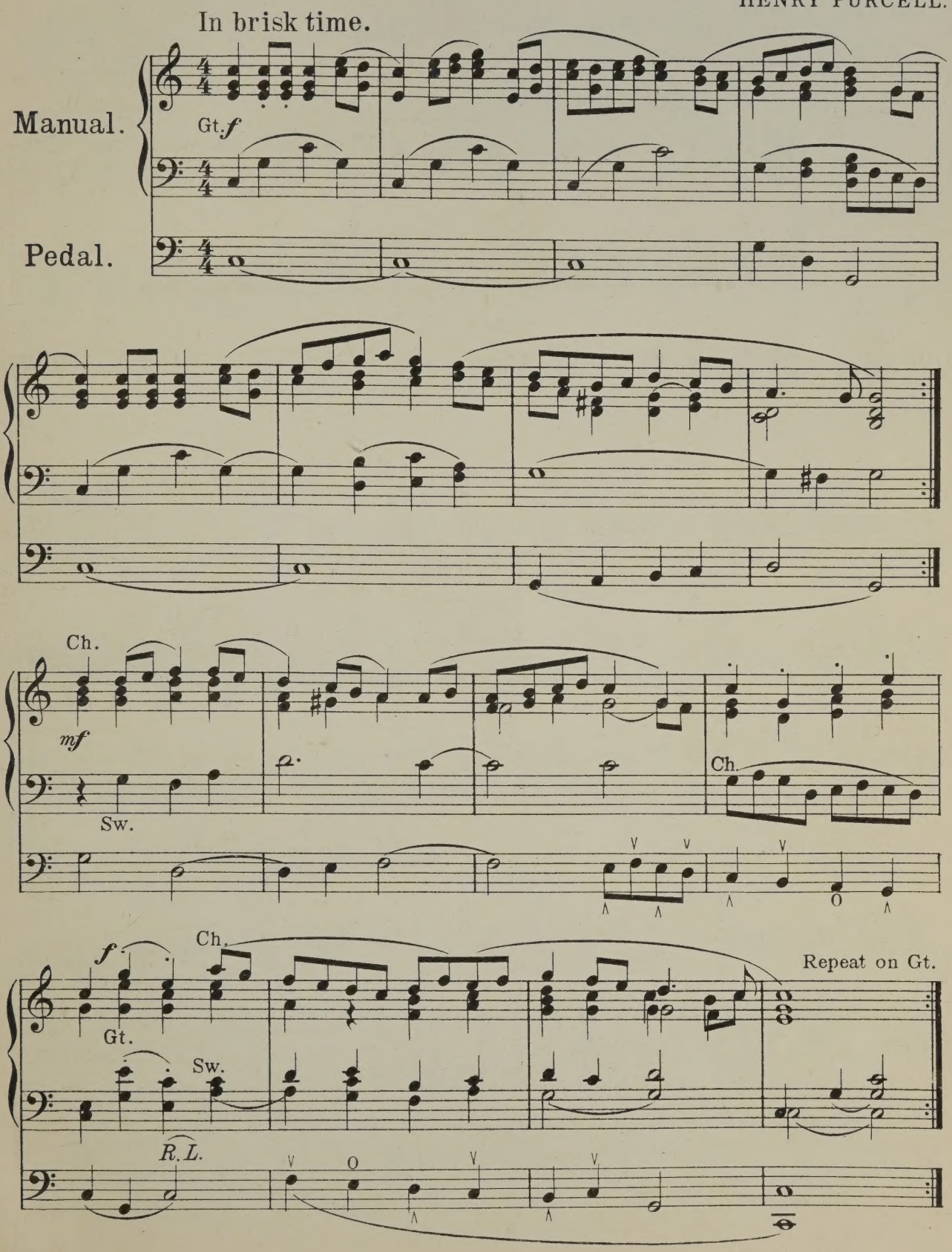
Pedal.

Copyright 1905 by The Vincent Music Co

Sw. Horn.
Gt. 16, 8 & 4 ft.
Ch. 8 & 4 ft.
Ped. 16 & 8 ft.

No. 42.
March.

HENRY PURCELL.



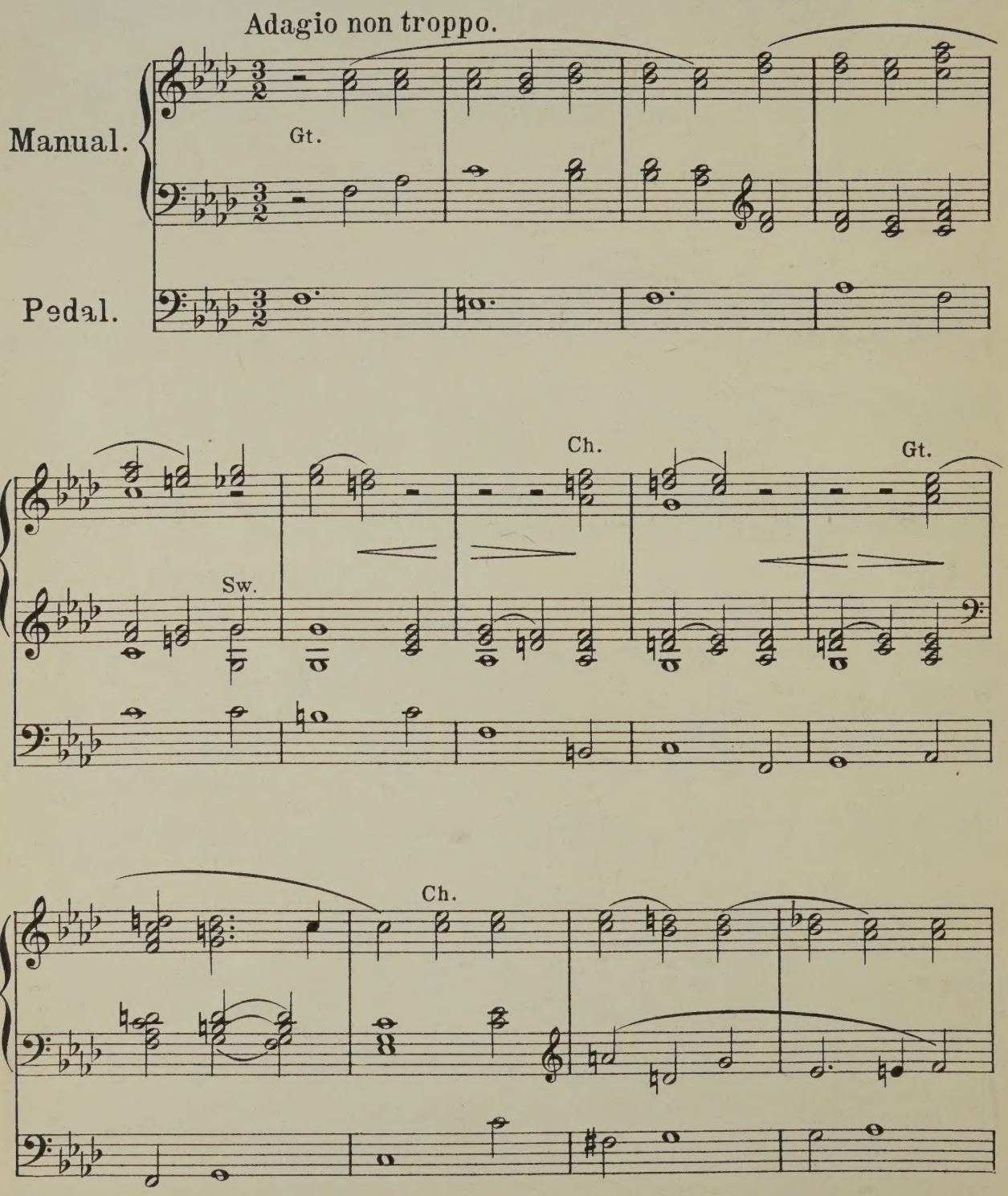
Sw. Oboe
Gt. Gamba 8 ft.
Ch. Hohlflöte 8 ft.
Ped. 16 ft. (Ch. coupled)

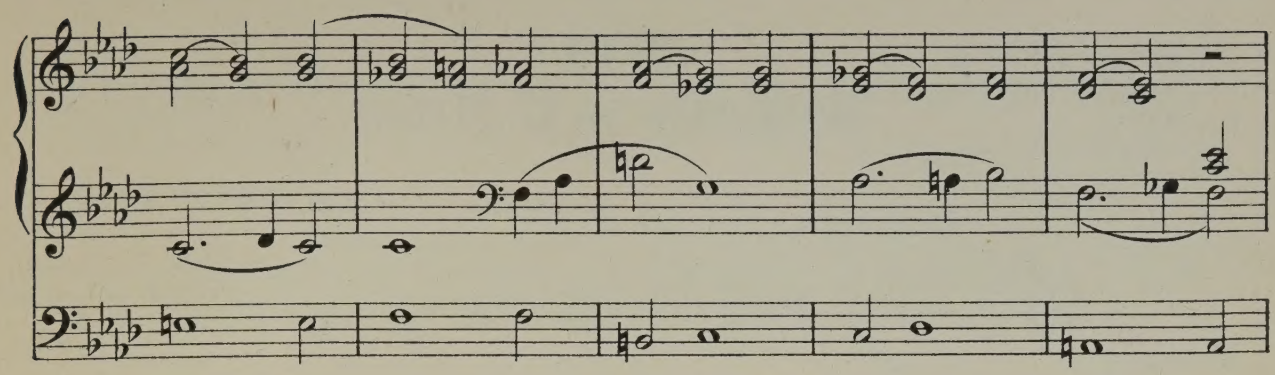
No. 43.

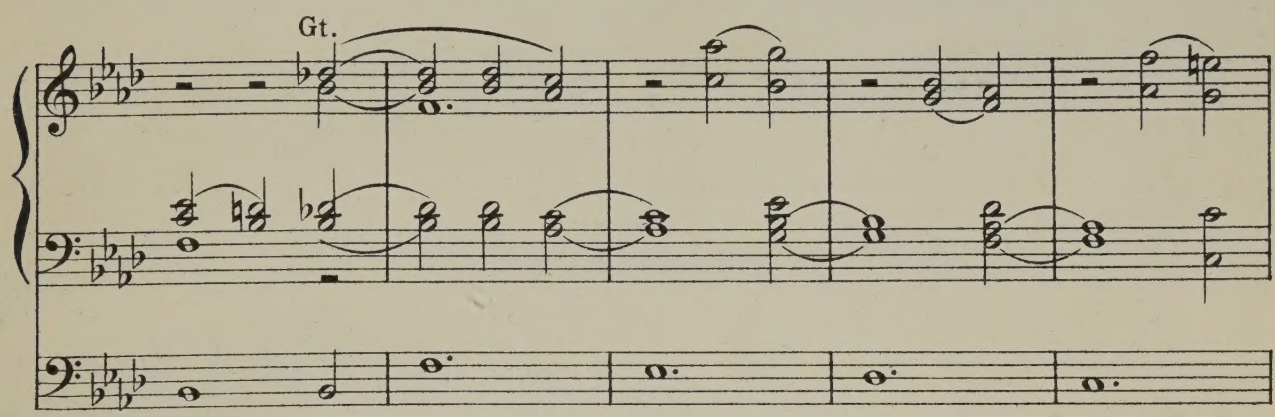
Adagio.

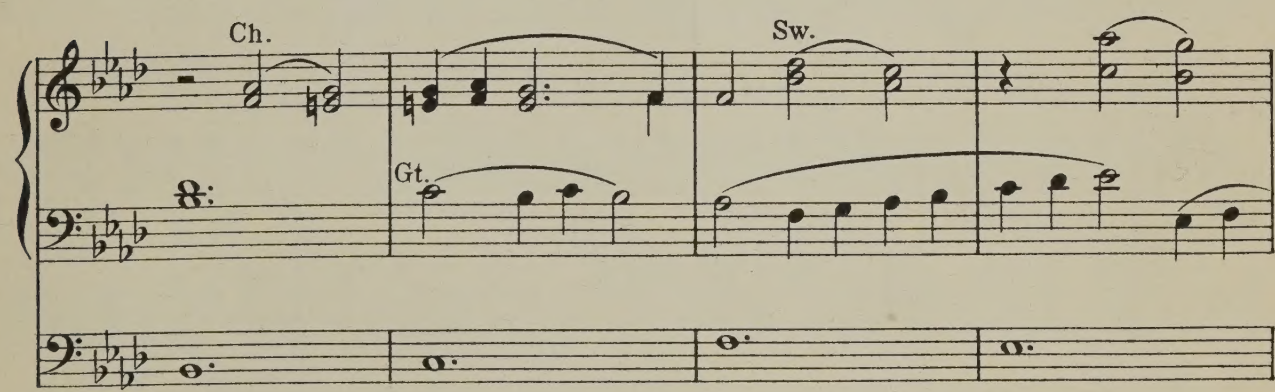
(From "The Golden Sonata.")

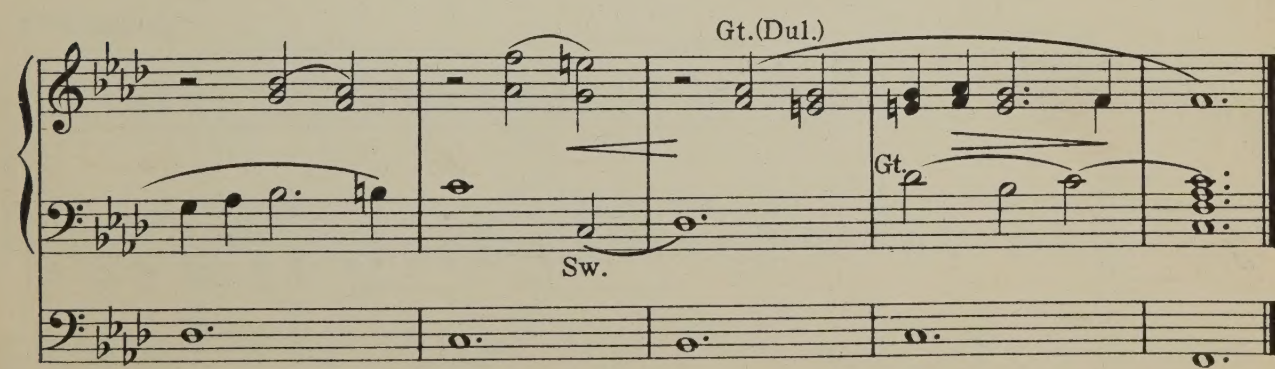
HENRY PURCELL.






Gt.

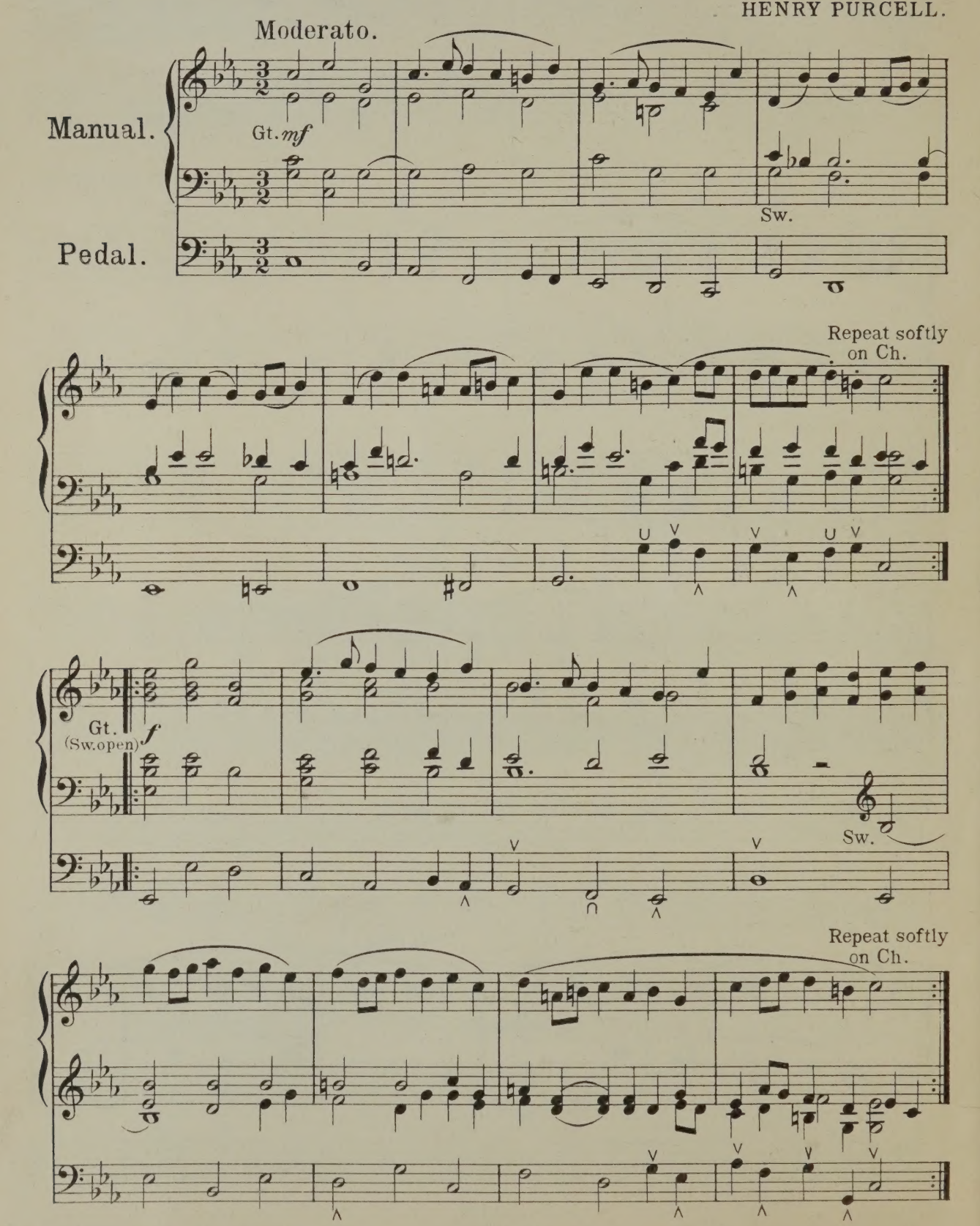

Ch.
Sw.
Gt.


Gt.(Dul.)
Gt.
Sw.

Sw. 16, 8 & 4 ft. (closed)
Gt. Diaps 8 ft. (Sw. coupled)
Ch. 8 ft.
Ped. 16 & 8 ft. (Gt. coupled)

No. 44.
Moderato in C Minor.

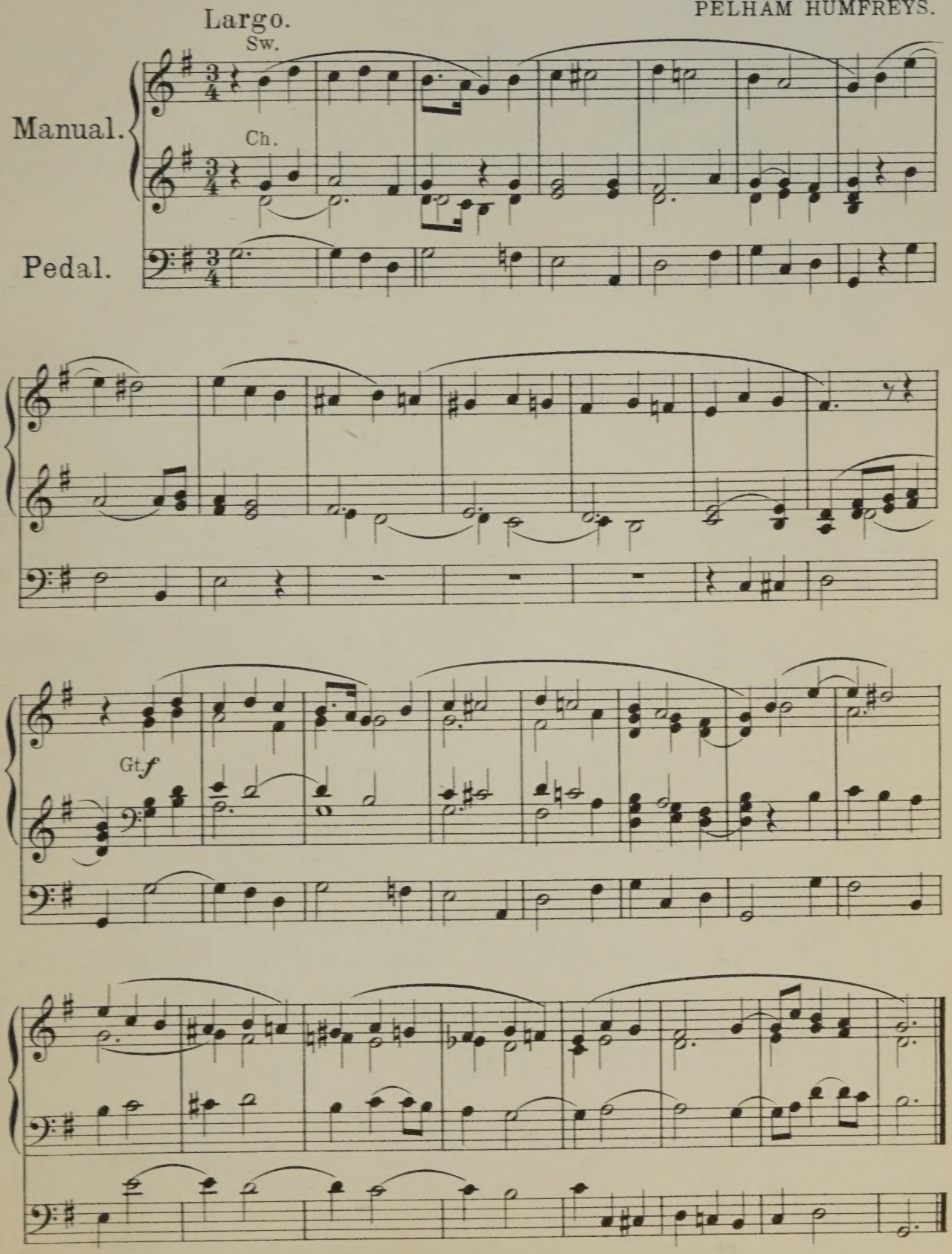
HENRY PURCELL.



Sw. Oboe
Gt. Diaps. Small open 8 ft.
Ch. Dulciana 8 ft.
Ped. 16 ft. coupled to Ch.

No. 45.
Largo.

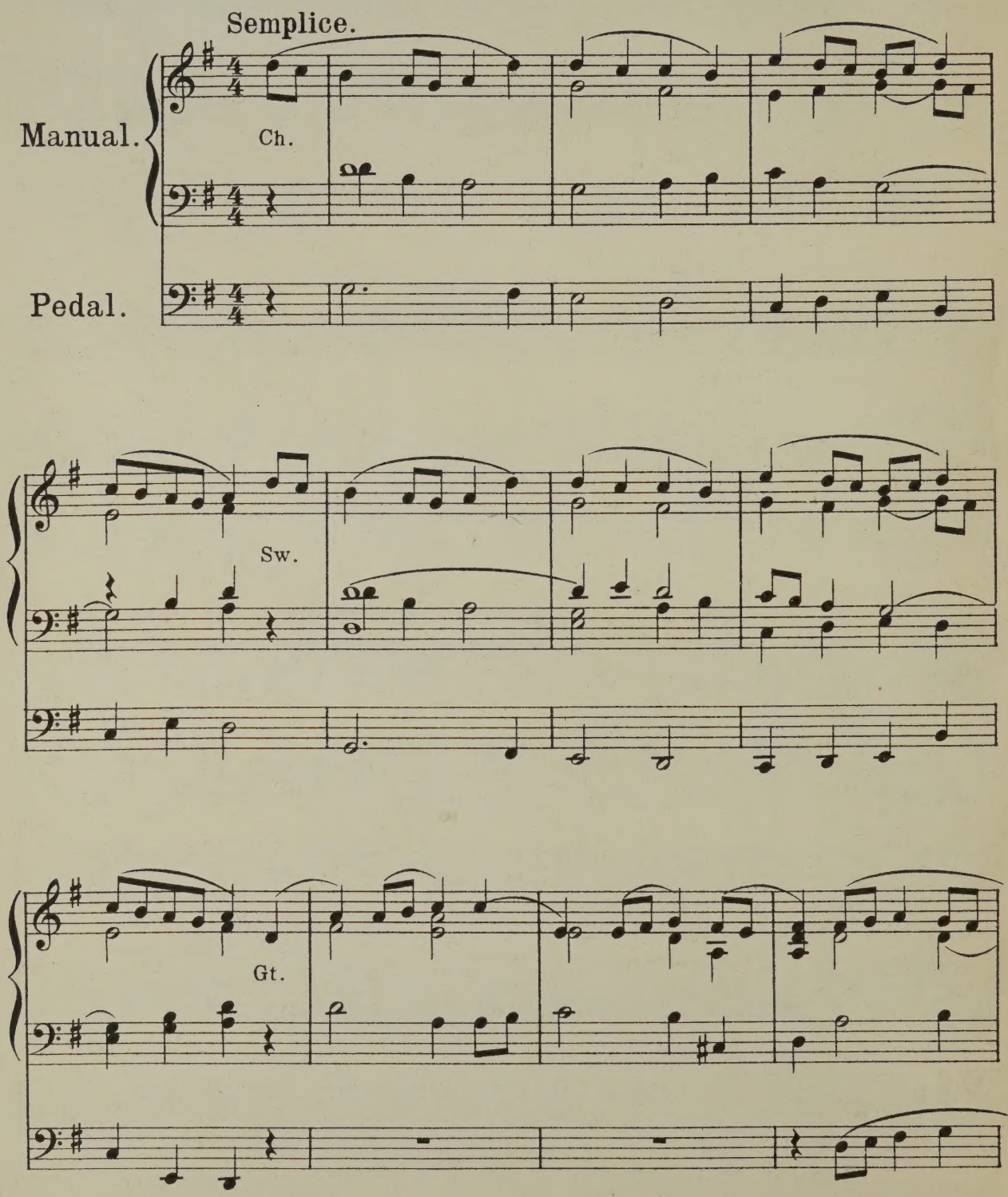
PELHAM HUMFREYS.

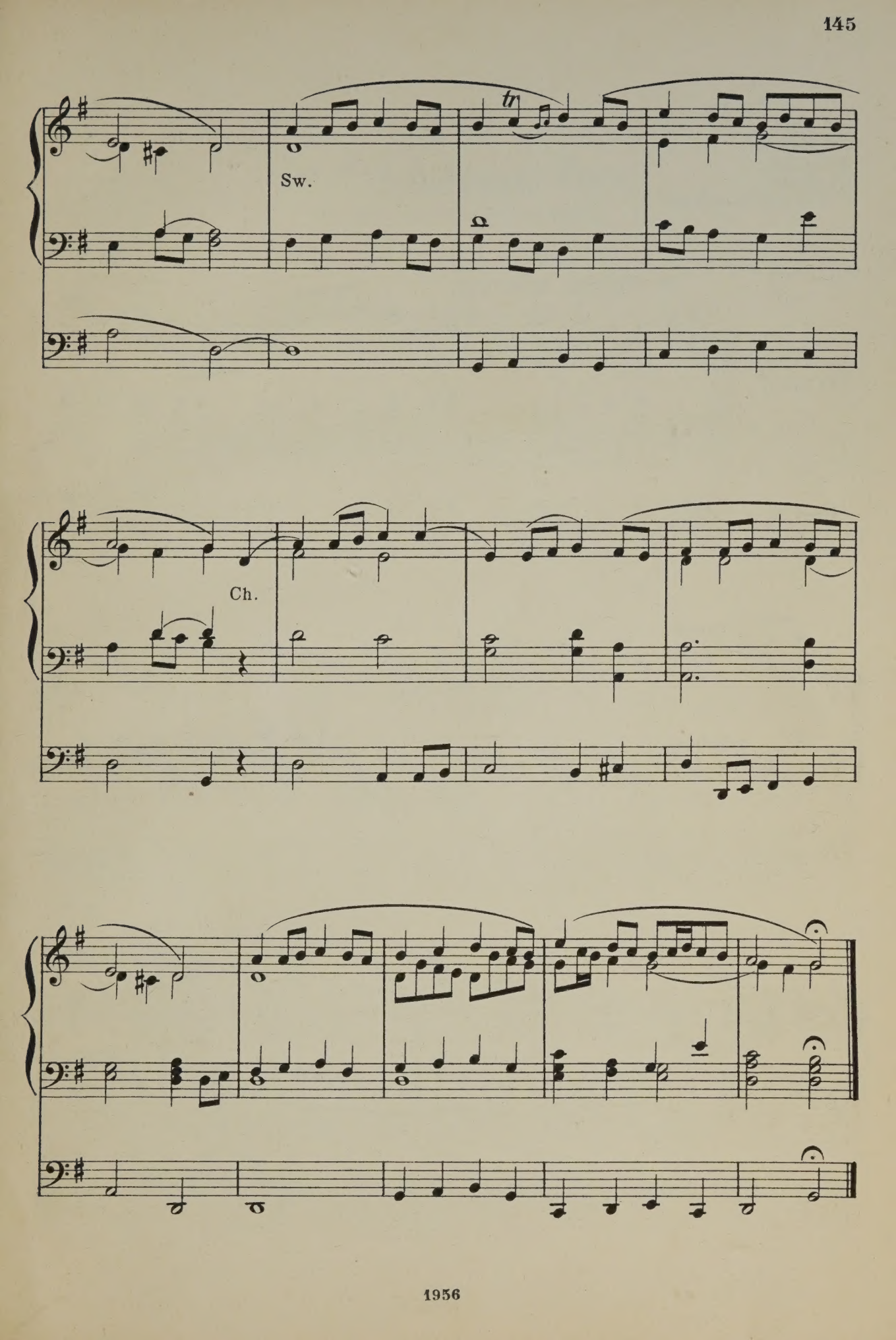


Sw. Diaps. 8 ft.
Gt. Diaps. 8 ft.
Ch. Gamba
Ped. 16 ft. (Ch. coupled)

No 46.
Aria.

Dr BLOW.

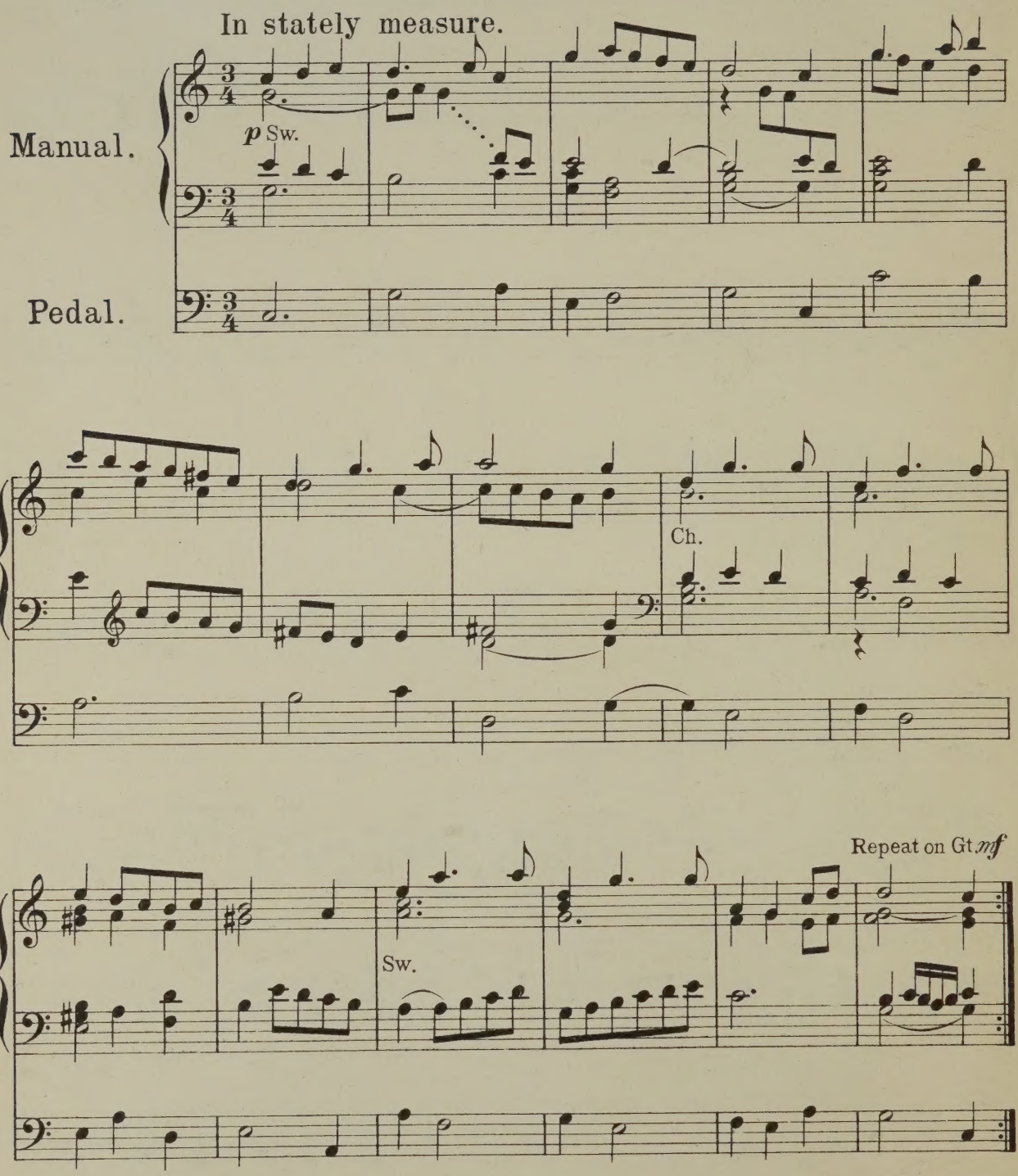



Sw.
tr
Ch.

Sw. Diaps. 8 ft.
Gt. 8 & 4 ft.
Ch. Gamba.
Ped. 16 ft. (Sw. coupled)

No. 47.
Saraband.

Dr. BLOW.



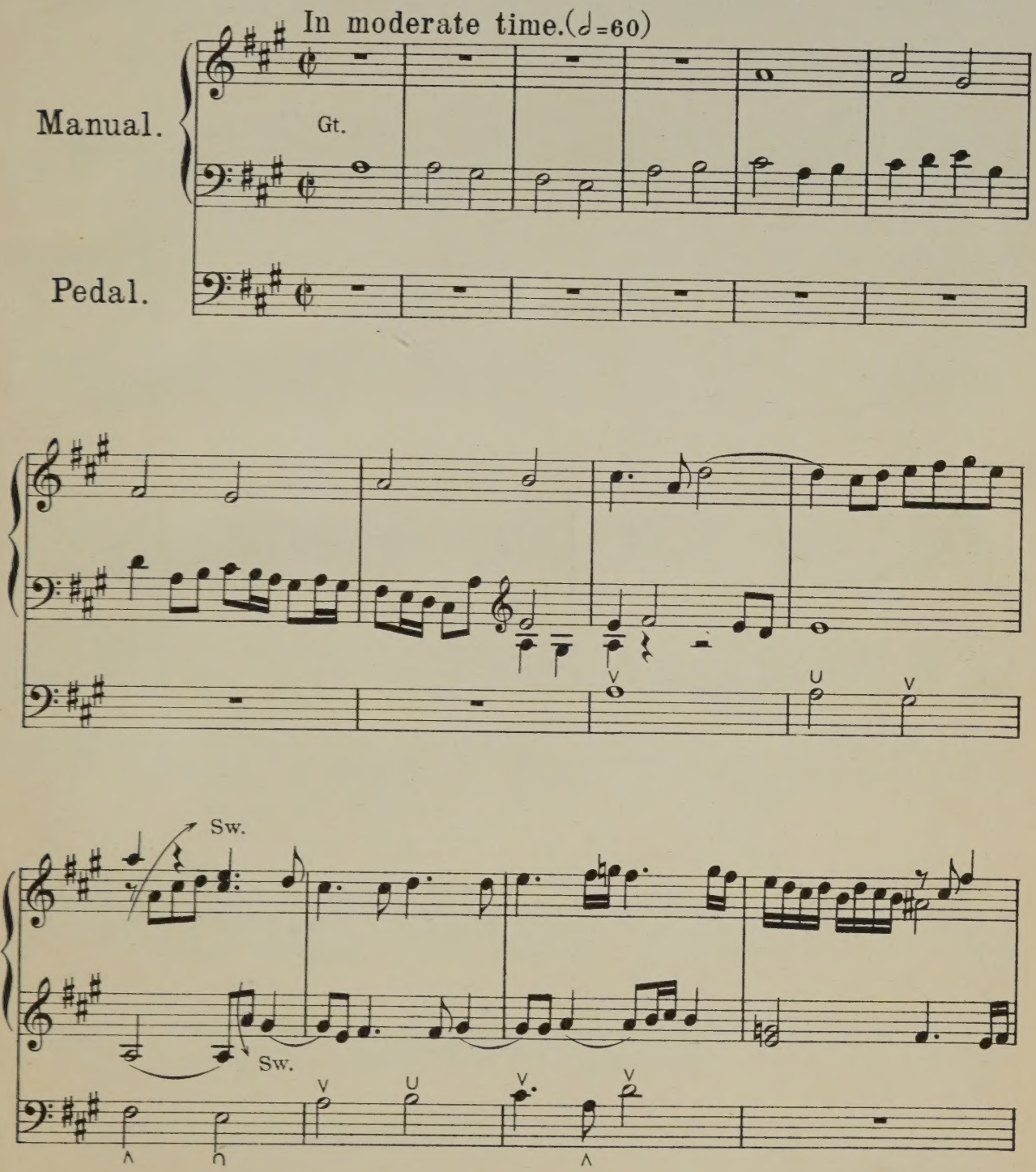
No 48.

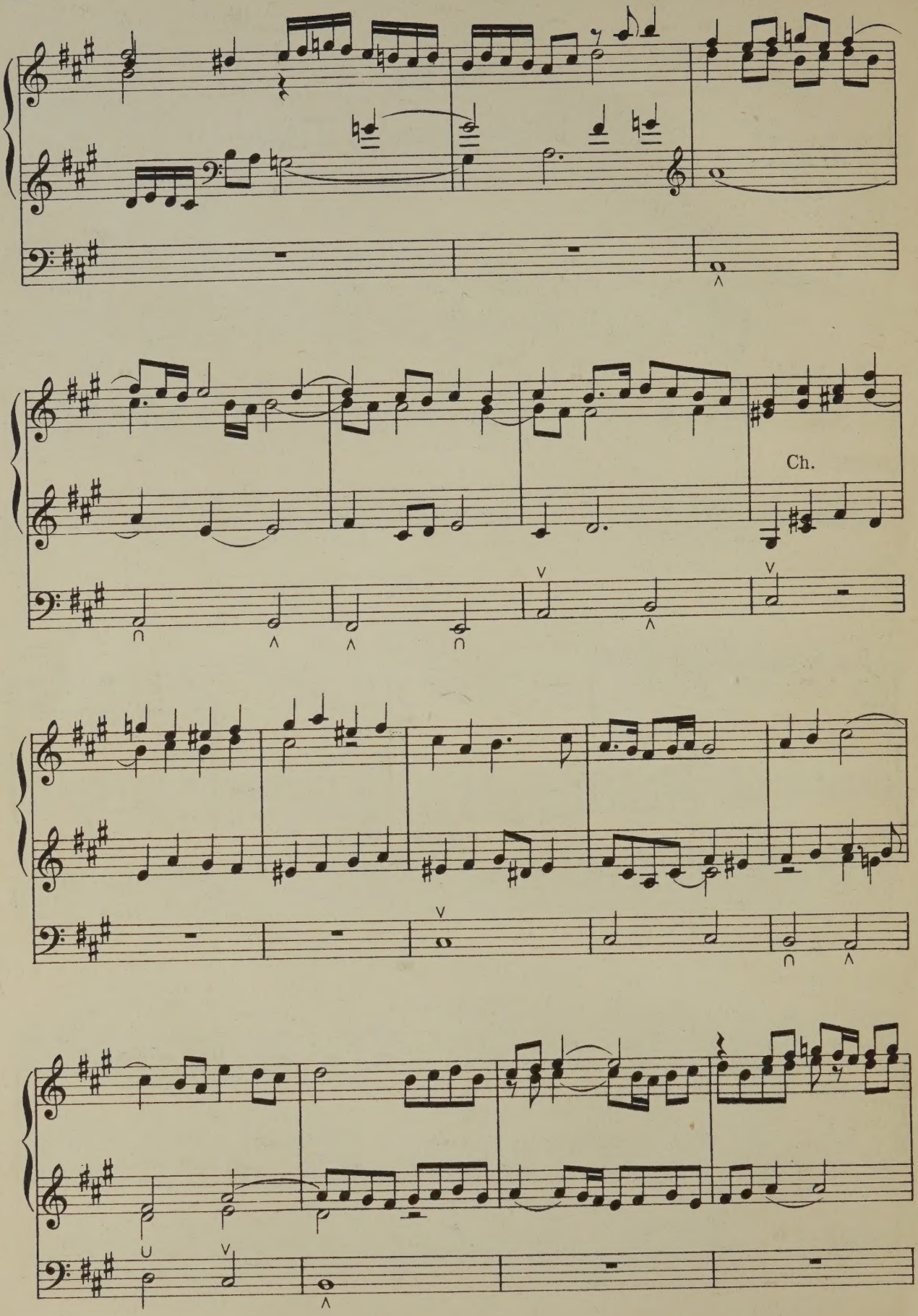
The 100th Psalm Tune.

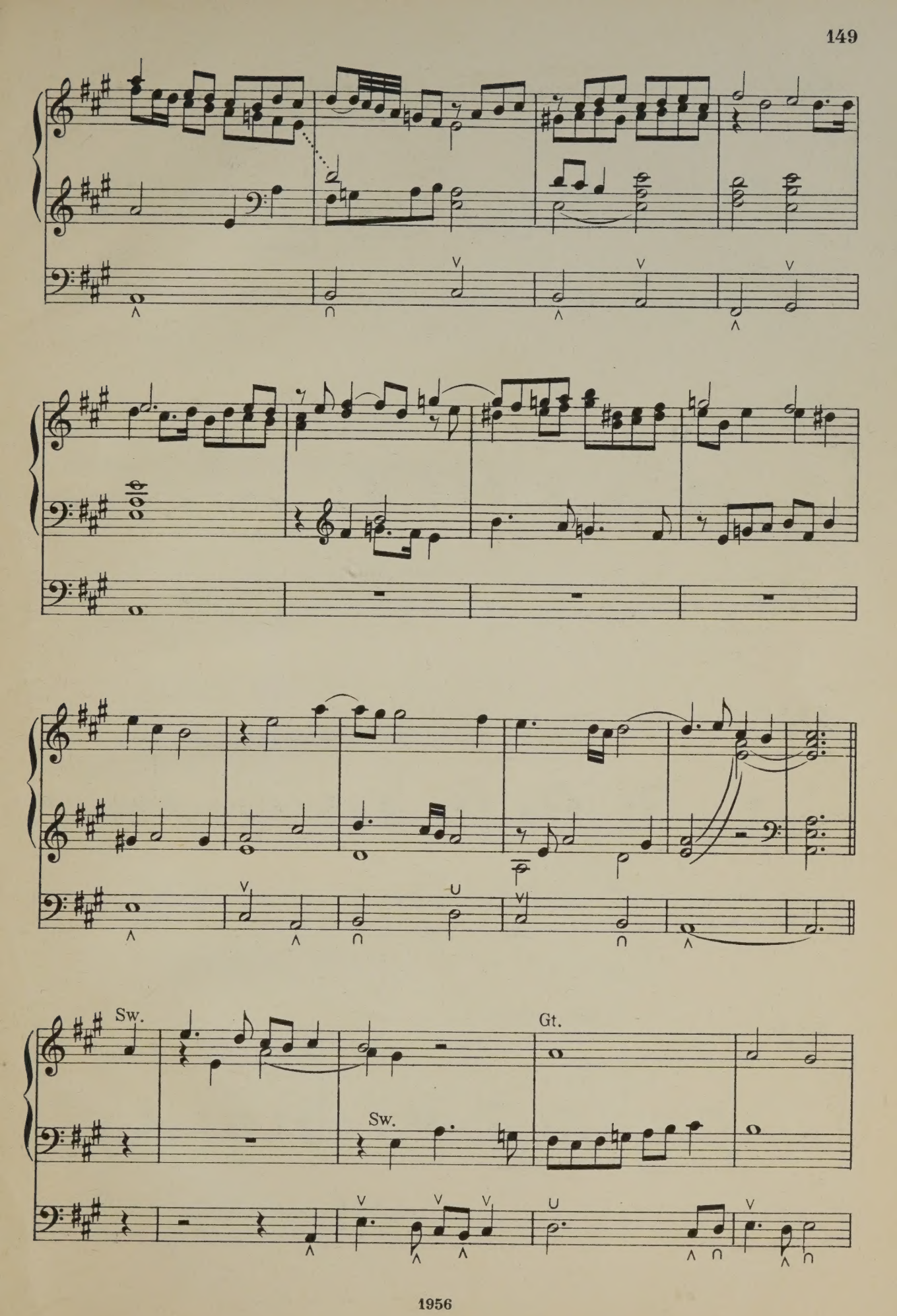
("Set as a lesson", from a MS)

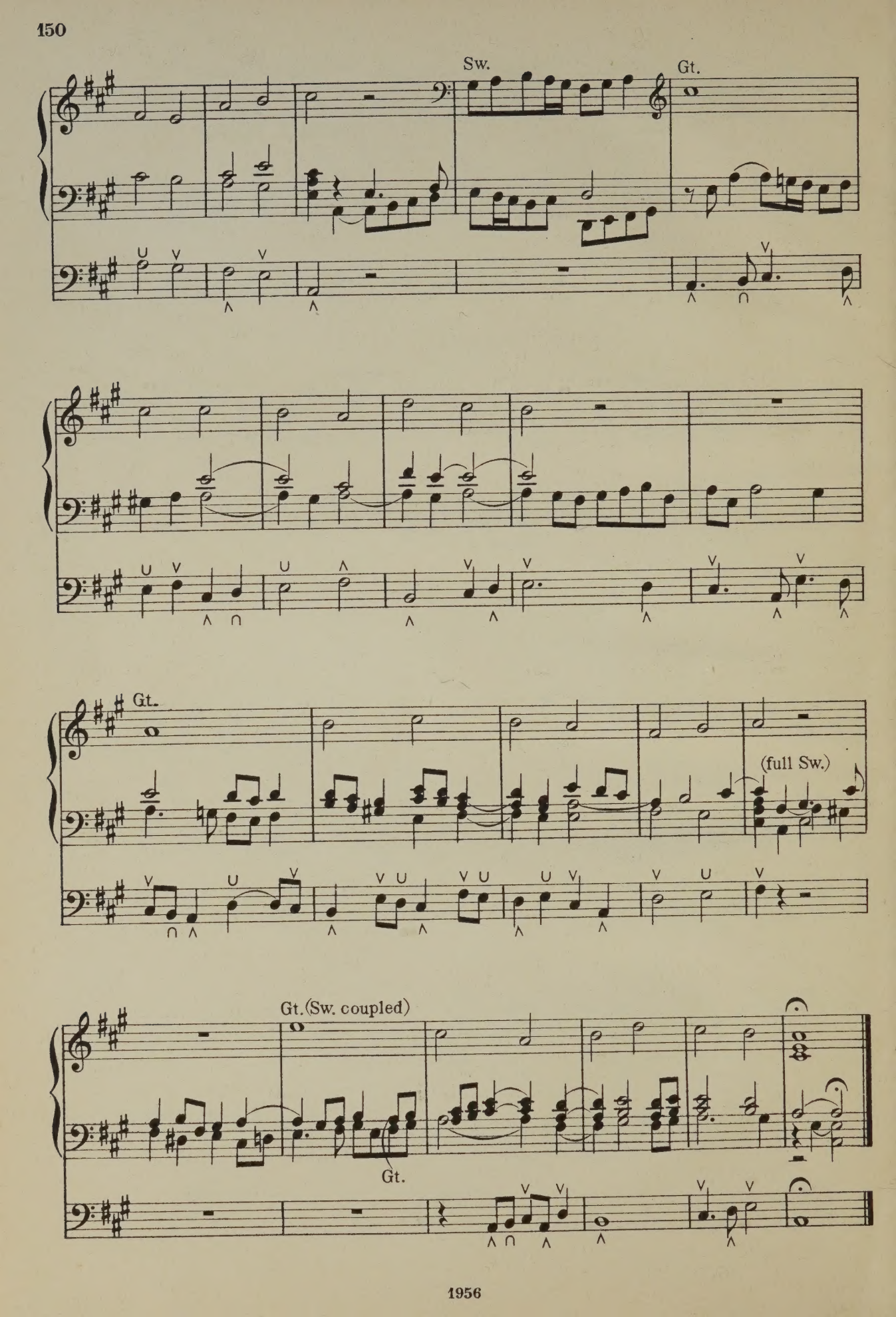
Sw. 16, 8 & 4 ft.
Gt. Op. Diaps 8 ft.
Ch. 8 & 4 ft.
Ped. 16 & 8 ft.

Dr. BLOW.




Ch.


Sw.
Gt.
Sw.


Sw.
Gt.
Gt.
(full Sw.)
Gt. (Sw. coupled)
Gt.

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14 Pastorale ..... *Edmondstoune Duncan.*
15 Chant sans Paroles ..... *C. E. M. Holmes.*

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20 Minuet ..... *W. H. Bell.*
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